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NEW YORK, SATURDAY, FEBRUARY 22, 1930

WHOLE NO. 2602



FIGARO



FALSTAFF

Rimini

In Two of His Best Roles, Figaro and Falstaff,
in Which He Triumphed This Season With the Chicago Civic Opera



EDITH W. GRIFFING,

prominent vocal teacher with studios in New York, some of whose pupils have been engaged as follows: Marion Monroe Marble, tenor, who has been engaged as precentor and soloist by the Third Church of Christ Scientist, New York; Geoffrey Errett, baritone, engaged by St. Paul's Congregational Church of Brooklyn; Karl Kohrs, tenor, engaged by the Russell Sage Memorial Church, Far Rockaway, N. Y.; Donald Salisbury, tenor, who made a successful debut as Faust with the Opera Club of the Oranges; Vanette Van (Van Sweringen), who recently completed a tour of re-engagements with the French-Italian Opera Company, singing leading roles in La Boheme, Faust, Carmen and Pagliacci with marked success, and is engaged again, for next season.



GEORGE COPELAND,

pianist and exponent of the moderns, enjoying Florida sunshine while vacationing between engagements throughout that state. He appeared for the Society of Arts at Palm Beach on February 17, and plans to leave very soon for Europe to fulfill engagements on the Continent.



J. THOMAS McQUAID,

pianist, who will give a recital at Steinway Hall on Saturday afternoon, March 1, playing a program of standard classics and French works by Debussy, Ibert and Ravel. Mr. McQuaid is a pupil of Ignace Hilsberg.



OFFICERS OF THE FIVE ARTS CLUB,

whose philanthropic activities have aided and encouraged many young and unknown artists to make a place for themselves in their respective fields of art. Left to right (front row), Mrs. Lydia Keis, Mrs. Gertrude Weiler and Mrs. Hazel Wakefield; (seated), Mrs. Emilie Rohr, Mrs. Thomas Slack, Mrs. Jack Loeb, Mrs. Stefanie Gloeckner (founder-president), Mrs. Adele Logan, Mrs. Aida Nicosia and Mrs. Ruth Freundlich; (standing), Mrs. Frances Hochberger, Florence Otis, Carolyn Jose, Mrs. Pearl Tegen, Mrs. R. J. Trabert, Mrs. Polly Postley, Mmc. Anna Marmein, Mrs. Emma Macher, Elizabeth Lloyd, Mrs. Carrie Tapson, Mrs. Adele Hanks, Mrs. Marita Kesler and Mrs. G. M. Porter.



CHARLES MADURO,

Spanish composer, photographed on board the Ile de France upon her arrival on February 6, after spending six weeks abroad enjoying the winter sports at Chamonix. Shown with Mr. Maduro is Mlle. Argentinia, Spanish singer and dancer, who is not to be confused with the celebrated La Argentina. Mr. Maduro will present a program of his music at Town Hall in New York on March 20, at which time he will conduct an orchestra of fifty.



OTILIE METZGER,

German contralto, who is engaged in this country in concert work in addition to her conducting of a master class in voice culture and dramatics. She has been requested by her European manager to arrange a negro spiritual program to be included in her repertory for her next European concert tour. Mme. Metzger is a great admirer of Negro music and is studying it with Rosamund Johnson, who says that the contralto's voice and interpretation are exceedingly well suited to it. Above she is pictured as Carmen.



FRED PATTON,

baritone of the Metropolitan Opera Company, who announces that he has changed his afternoons for teaching to Monday and Friday, instead of Monday and Thursday, on account of conflicting broadcasting engagements.



FRIEDA KLING,

well known American contralto, who, after six years of successful concert and operatic appearances in Europe, particularly in Germany, returned recently on the S.S. St. Louis. The accompanying photograph was taken after a concert Miss Klink gave on board. Her plans for the present are indefinite, but she will probably give a New York recital later in the season.



ARTHUR REGINALD,

member of the faculty of the Philadelphia Conservatory of Music, of which Mrs. D. Hendrik Ezerman is director. Mr. Reginald is a teacher in the advanced piano department and also director of the ensemble classes for piano and strings. He hails from Akron, Ohio, and studied piano at the Juilliard Foundation Graduate School in New York. On February 10 he gave a program of numbers by Bach, Schumann, Chopin, Prokofiev, Rachmaninoff and Balakireff, in this season's series of faculty concerts at the Philadelphia Conservatory.



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AMSTERDAM.—Pierre Monteux has left Amsterdam for a brief space before bidding his audiences here farewell for the season. The last two concerts before his temporary departure were conspicuous for their interesting programs and superb performances. Especially in the Cesar Franck symphony and two Debussy nocturnes did this splendid conductor excel, giving to the music all that characteristic subtlety and transparent color for which he is known. The second Brahms symphony, too, must be mentioned for its nobility of outline and feeling.

Alexander Schmuller appeared as soloist at this concert, playing a violin concerto of Nardini, and, by way of a novelty, Music for Violin and Orchestra, in one movement, by Rudi Stefan, a composer whose early death in the war has deprived the world of a fine talent. Joseph Peinbauer, a pianist whose romanticism stands out in this unsentimental age, played Liszt's A major concerto and gave an otherwise rather worn composition such gigantic proportions that it was a revelation to his audience. As a result of his overwhelming success with the orchestra, he appeared a few days later in a recital. Here he reaped even greater honors, after a program of Chopin and Liszt.

BRUNO WALTER A FAVORITE

Bruno Walter, who, at the time of writing, is conducting a number of guest perform-

ances here, is as great a favorite as ever. We recently became acquainted with his pianistic gifts when, at his first concert, he played and simultaneously conducted Ernest Bloch's Concerto Grosso. A Haydn symphony and Brahms' fourth were also much to our liking. Mahler's third symphony occupied one entire program, and was superbly conducted. The chorus and the contralto solo, sung by Rosette Anday, likewise deserve mention, vocally perfect as they were.

The succeeding concert provided a sharp contrast, for aside from some Haydn and Schubert's Unfinished Symphony it was in a much lighter vein. The charm-laden strains of Strauss' Fledermaus Overture, Aus dem Wiener Wald and Suppé's Overture to Die Schöne Galathea lifted us out of our ordinary sober states of mind into a bright and shining sphere of complete delight. Our serious Dutch orchestra, under Walter's magic wand, played as though its men had lived in Vienna all their lives. Young and old were beside themselves with enthusiasm.

Among the interesting recitals must be reckoned that given by the Guarneri Quartet who played an all-Beethoven program in a masterly fashion. Jacques Thibaud in his recital here, charmed his audience afresh with his tone, his sweeping phrases, and his supreme elegance of style. He had an enormous success. K. S.

Strauss Renaissance in Vienna Continues

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VIENNA.—The "renaissance" of one composer or another has been quite the fashion in Germany for the past five or six years. First we had a Handel renaissance, started by a German scientist, then a Verdi renaissance, inaugurated by a writer, Franz Werfel, and lastly the Johann Strauss renaissance, the only one propagated by a musician, namely Erich Wolfgang Korngold.

This Johann Strauss renaissance, which is still going on, came at the psychological moment, when the copyright on his operettas was about to elapse. But thanks to the new, modernized versions which Korngold has been making of them, they will enjoy a further period of protection. Thus the Johann Strauss renaissance brings a double blessing; the public profits from a new vogue of lovely old music, and the Strauss heirs, as well as the lucky arranger, enjoy a new prosperity.

ENOUGH NEW OPERAS

Otherwise, however, the "renaissance" wave is ebbing; chiefly perhaps for the reason that, whereas opera was for a long time taboo with the young "avant garde" of music in Europe and a rejuvenation of the operas was therefore, a logical necessity, the Kreneks, Hindemiths, Brands, Milhauds e tutti quanti have rediscovered the blessings (and royalties) that flow from success.

But Franz Werfel has again come into the limelight with a new libretto for Verdi's

Simone Boccanegra. The first performance of the work in this form was given at the Vienna Opera, which outdid itself for the occasion; indeed the production would be difficult to rival anywhere. But its success is still problematical. When it was first brought out, at the Teatro Fenice in 1857, Boccanegra was a flat failure. Verdi was embittered at what he felt to be an unjust verdict, and challenged fate once more twenty-four years later with a revised version. Boito had sought to improve Piave's old libretto. A new finale was written and composed for the second act—a magnificent piece of music—and yet the piece could not live.

NEW LIBRETTO UNSATISFACTORY

If it lives now, it will be due to Verdi's music, which is fine and strong, though less so than any of his other operas. Werfel's new and poetically worded libretto will be unable in itself to save Boccanegra from oblivion, for the plot is still complicated and artificial. It is one of those typical operatic cases where somebody knows something and won't say it, and keeps his secret for no reason whatever except to keep the opera going; for if he did speak in Act I, the opera would end then and there, and dear old Simone Boccanegra, instead of being poisoned by a villainous baritone, would live happily ever after.

(Continued on page 17)

Triumphant Paris Debut for Mary McCormic

Scores Ovation in Louise at Opera Comique—A New Italian Carmen—Straram Concerts Open.

PARIS.—The debut of Mary McCormic in Louise at the Opera Comique was a triumphant success. The orchestra had to stop for the ovation which followed her aria, Depuis le jour. Miss McCormic possesses a fine voice, and she has also developed exceptional acting ability. Her debut coincided with that of Sydney Rayner, a rising young American tenor who also has a splendid voice which he uses to great advantage.

The Paris appearance of Conchita Supervia as Carmen at the Opera Comique marked another triumph for a foreign artist. This unusual contralto was heard last season with

the Teatro di Torino, where she scored a tremendous success in the Rossini cycle. She plays the part of Carmen in an entirely original manner, depicting the gypsy as a guttersnipe, a coquette, an enchantress of men, who can be as cold as she is sometimes warm. As an artist she is superb and the ovation accorded her was well-merited. She is to return to Paris to sing at the Opera.

OVATION FOR STRARAM

The first of the Walter Straram concerts this season brought an ovation for the conductor, who has succeeded in bringing to-

gether the most homogeneous organization in Paris. The opening program included a Handel Concerto Grosso, Die Ideale of Franz Liszt, Beethoven's seventh symphony, and a new work, Harald Harfager, by Elsa Barraine, which proved to be colorless and uninteresting. A part of the evening was marred by the unprecedented struggle one had to undergo for tickets. The Theatre des Champs Elysees many years ago established the reputation for permitting an almost criminal mismanagement of the box office, and apparently no subsequent directors have been able to effect a remedy.

The same miserable conditions spoiled the first night of the Ballets Russes de Vera

Nemchinova. Nemchinova, who is considered by many to be the greatest woman Russian dancer of today, has recently collected the remnants of the Diaghileff group and, with Anatole Oboukhoff as the leading male dancer and the ever delightful Nicolas Zwereff as the character dancer, she has opened a season at this same theater. The first program comprised Tchaikowsky's Swan Lake, Francis Poulenc's Aubade, and Balakireff's Islamey, which seemed a trifle worn after the fresh modernism of Poulenc. The ballet dancers did some excellent work including unusual acrobatics, while the Straram Orchestra under Alexander Labinsky distinguished itself. N. DE B.

Milan Hears New Zandonai Opera

Premiere a Great Success—Seasons Open in Rome and Naples—Scala Company Visits Turin—Italy Honeycombed With Successful Operatic Companies.

MILAN.—The first premiere of the season here was Zandonai's La Via della Finestra, which was recently brought out under Maestro Calusio with great success. The opera, which was first produced in Pesaro with indifferent results and afterward remodelled for the Scala premiere, is based on an old French vaudeville sketch entitled A Woman Who Threw Herself from the Window.

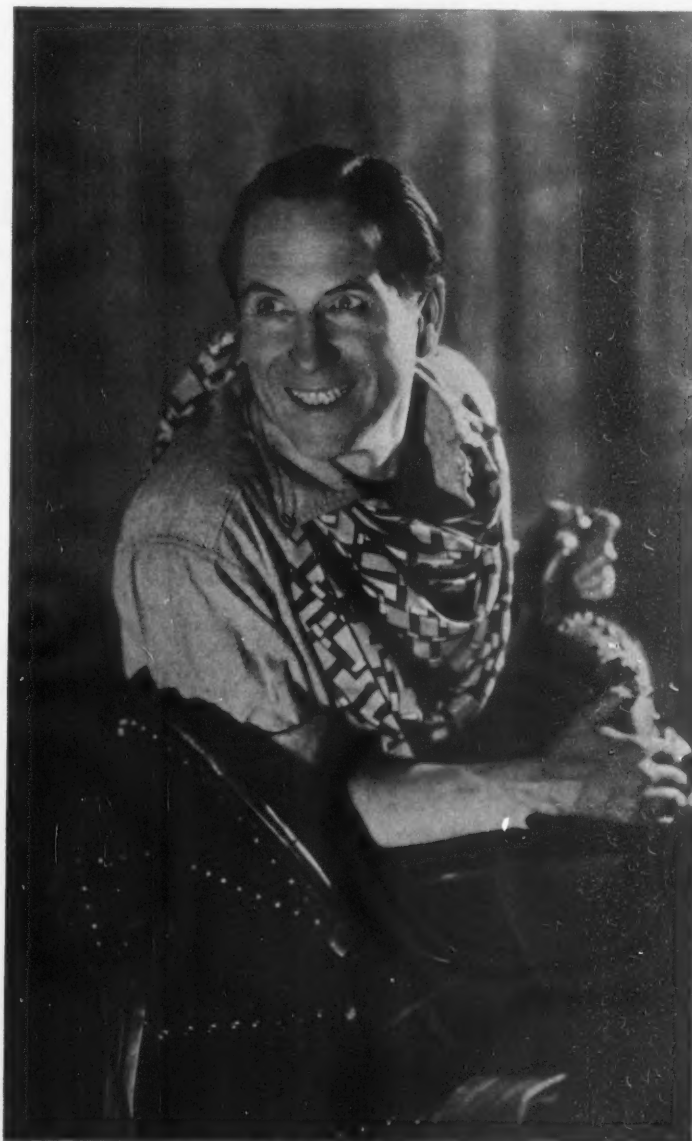
Adami, the librettist, has attempted to adapt it to contemporary tastes by adding plenty of spice to the banal plot of the newly-weds, an annoying mother-in-law and a

cheerful, helpful uncle, and, on the whole, he has succeeded.

PLEASING MUSIC

Zandonai's gifts are distinctly lyrical, and it is in the melodic sections that we find his most pleasing music. There are occasions when he overburdens his recitative accompaniments and leaves the singers to struggle through heavy barrages of counterpoint as best they can. But as the opera proceeds it becomes clearer until, toward the end, we are listening to an unbroken flow of more or

(Continued on page 16)



EDWARD JOHNSON,

in his new role as his own namesake "Johnson" in The Girl of the Golden West, in which he made his reentry with the Metropolitan Opera Company for the eighth consecutive season. The tenor's second appearance this year was in another new role, namely, in the American premiere of Sadko. The third Johnson appearance was his first Romeo and his last appearance with Galli-Curci, while his fourth brought back Pelleas to the repertoire. (Photo © Carlo Edwards, N. Y.)

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Texas M. T. A. Convention

SAN ANTONIO, TEX.—The State Music Teachers' Association met in convention with the local association (Mrs. Alexander McCollister, president) as host. Three artists were presented and there were programs by local musicians, as well as several luncheons and receptions. The first afternoon, Parium Titus, organist, F.A.G.O. played an excellent program on the municipal organ. He is a fine musician, and played numbers by Bach, Schumann, Widor, Debussy, Parker, Sowerby, Mulet and Thiele with fine regard for beautiful registration and interpretation. His pedal work was exceptionally good. Milan Lusk, violinist, was presented with Walter Dunham at the piano. Numbers by Wieniawski, Smetana, Mendelssohn, Cottenet-Lusk, Novacek and Saint-Saens were played, characterized by smooth, easy bowing, a beautiful legato tone, and fine musicianship. Mr. Dunham gave his usual excellent support. The convention opened with an invocation by Rev. P. B. Hill, followed by greetings from the local president, with response by Clara Duggan Madison of Houston. The president of the state association, William E. Jones, of Denton, in his address spoke of the radio and the mechanical music of the theater, and of its good and bad influence on students, teachers and music lovers. Music for the morning session was in charge of David Griffin, and was given by the Ladies' Quartet Club, of which he is director and Mrs. Chester Kilpatrick is president, and by the Tuesday Musical Octet, representing the Tuesday Musical Club, Mrs. Eli Hertzberg, president. Speakers were Henry E. Meyer, of Georgetown, on A Renaissance of Song; Harold Hart Todd, of Dallas, on The Piano; and Walter Romberg, of Dallas, on Violin and Orchestra.

Contests for voice, violin and piano were in charge of Frederick King (piano); Mrs. L. L. Marks (voice) and Mrs. G. Morgan Niggli (violin), all of San Antonio, with Ralph Leo, of Austin, chairman. The judges were: Ernest Leo, of Austin, voice; Milan Lusk, violin; and Mieczyslaw Munz, piano. The successful contestants were: Elsie Threadgill, voice, pupil of Mrs. L. L. Marks of San Antonio; Gilbert Fierros, violin, pupil of Mrs. G. Morgan Niggli, of San Antonio; and Frances Messersmith, piano, pupil of Jeanette Tillet, of the Conservatory of Music of Ft. Worth.

The Composers' Club of San Antonio furnished the program for the afternoon, with numbers by John M. Steinfeldt, Carl Venth, Joyce Hetley Wallace, Frederick King, Mackay Cantell, Stella Stacey and Louise D. Fischer. The participants were: Mr. Steinfeldt, pianist; Ora Witte, soprano; Maud Powell Freeman, violinist; Mrs. Roy Lowe, contralto; Mrs. Eugene Staffel, pianist; Fred Ohl, baritone; and the Tuesday Musical Double Vocal Quartet. At the dinner in the evening, numbers were given by Mary Edwards, soprano; and Joseph Burger, baritone, with Mrs. Staffel at the piano.

The San Antonio Civic Opera Company, Mrs. Lewis Krams Beck, president, presented excerpts from the operas given by the company during the summer season, with the following participants: Betty Longaker Wilson, soprano, with accompaniment by High School Orchestra, Otto Zoeller, conductor; Ora Witte, soprano, and Ralph Nobles, tenor, accompanied by Florence Brush, at the piano, and Willeta Mae Clarke, violin; Barbara Brown, soprano; Raymond Pigott, tenor, and Lloyd Harris, baritone, with accompaniment by High School Orchestra, Otto Zoeller, conductor. The speakers on the last morning were: Roxy Harriet Grove of Waco, on Standardizing the Bachelor of Music Degree; Harriet Bacon MacDonald, of Dallas, who paid tribute to Carre Louise Dunning; Henry D. Tovey of Fayetteville, Ark., on the Association in that state; and Richard J. Dunn on Band Music in the Public Schools. Music was furnished by the Main Avenue High School Girls' Glee Club, Francis de Burgos, director. Officers elected for next year are Harold Hart Todd, president; Roy R. Repass, first vice-president; Ralph Leo, second vice-president; Henry E. Meyer, third vice-president; Mrs. Roger C. Neely, secretary-treasurer, re-elected. Directors elected were Walter Romberg, Roxy Harriett Grove, and E. Clyde Whitlock of Ft. Worth. Dallas was chosen for the next meeting. S.W.

Attack on Hawkers of Piratical Song Sheets

The Music Publishers' Protective Association is taking action against the hawkers of piratical song sheets. These hawkers, with their song sheets, are to be seen in the streets of all principal American cities, and the Association has decided to do away with the nuisance. The words of songs that are printed on these song sheets are, of course, used without permission of the copyright owners. Action has been taken and the Association intends to use the precedent established in the courts of New York as a basis for its action against pirates in other cities.

CAN YOU SING HIGH "C"?



By

John Hutchins

Vocal
Diagnostician

[This is the fifth of a series of articles written by John Hutchins, one of New York's well known instructors.—Editor.]

A certain singing teacher has been advertising "I can teach you to sing High 'C'." This instructor claims to be able to develop almost any singer's voice throughout three complete octaves. It is his contention that the majority of artists only use a small portion of their true vocal compass and he can stretch any individual's singing range to three octaves.

Many of my own pupils have asked me if such a guarantee is possible. Some students seem to be greatly impressed by the alluring prospect of singing from the bottom to the top of the scale.

Frankly, I cannot say that it is impossible to extend the human voice to a three-octave range. However, Friend Teacher's tempting offer does not specify the quality of tone that will result from this "stretching process." Undoubtedly, any instructor may be able to teach one to produce certain sounds throughout a very long range of voice but he cannot develop a luscious, beautiful singing tone by means of such exaggerated instruction.

The greatly increased public demand for voices of unusual quality has been largely due to the influence exerted upon our present day theater by radio and sound pictures. There was a time when the singer possessing a voice of phenomenal range was eagerly sought and often engaged because of the sensational nature of this accomplishment. Today, music is very often transposed rather than lose the services of an artist who has

a voice of exquisite quality. It is certainly desirable to be able to sing all of the high notes that may be encountered in modern song literature. However, quality of tone is the most vitally essential vocal qualification for the singer of our age.

The producer believes that it is more profitable to engage an artist who can sing one and a half octaves of evenly matched tones of beautiful quality than a singer capable of producing four octaves of uneven blatant sounds.

Radio microphones are the supreme test for true tonal beauty. By means of electric amplification a small voice can be dynamically increased in volume almost as much as may be desired. The latest recording machines only serve to magnify every minute fault of a singer's tone production. Very often a huge booming voice will sound quite well in a large auditorium but fail miserably before the intense scrutiny of the microphone. In striking contrast, a somewhat small but well controlled voice of superb quality will enjoy sensational success.

Modern voice teachers must be gifted with an unusually accurate sense of hearing in order to train their students successfully for the stage or screen. Bleating voices, excess avoirdupois, unattractive faces or awkward physiques are not in demand, and the instructor should be frank enough to guide the untalented or little-gifted individual into some other field of endeavor.

League of Composers to Stage

Stravinsky and Schoenberg Works

The League of Composers announces stage productions for the present season. The works announced for performance are Stravinsky's *Le Sacre du Printemps* and Arnold Schoenberg's *Die Gluckliche Hand*. *Le Sacre du Printemps* has been heard here in concert form, but has never been staged in America. *Die Gluckliche Hand* is entirely new for this country. They will be given at the Metropolitan Opera House by the League of Composers and the Philadelphia Orchestra for the benefit of the National Music League, and a Composers' Fund, on April 22 under the direction of Stokowski. The National Music League is already well known and needs no introduction to the public. The Composers' Fund has been newly instituted by the League of Composers. This is altogether a worthy benefit and does honor to the League.

Nicholas Roerich, to whom *Le Sacre du Printemps* is dedicated, has designed the costumes and stage settings for the ballet. During the past summer Stokowski and

Roerich spent some time with Stravinsky in Paris, discussing the coming production, as a result of which the work will be given a new interpretation, towards which Stravinsky contributed many suggestions. The choreography will be under the direction of Leonide Massine, who was formerly associated with the Diaghileff ballet. He will be assisted by Martha Graham.

Le Sacre du Printemps was first staged by Diaghileff in 1913 at the Theatre des Champs Elysees in Paris, and was received with noisy demonstrations. Since then, as all the world knows, it has become popular, and has made its composer famous.

Schoenberg's opera is scored for an enormous orchestra, which plays partly in the pit and partly behind the scenes, and calls for many extraordinary lighting devices. Robert Edmond Jones is designing the stage settings. The baritone solo role will be sung by Ivan Ivantsoff, and the three mimes are Olin Howland, Doris Humphreys and Charles Weidman.



THE PROFESSIONAL AND BUSINESS STAFF OF M. WITMARK & SONS, which has recently moved into new offices in the Cunningham Building, New York City. Left to right: Lewis Warner, Ira Schuster, Buddy Morris, Bernard Pollack, Isidore Witmark, Junior Witmark, Bob Miller, Jay Witmark and Jimmy Clark.

Fontainebleau School Anniversary

Walter Damrosch will head the American delegation which will go to France this summer to participate in the tenth anniversary celebration of the Fontainebleau School of Music. The celebration will be staged under the auspices of the French Government which operates the school exclusively for American music students.

Accompanying Mr. Damrosch will be Harry Harkness Flagler, who is a member of the American committee; Francis Rogers, chairman of the American committee; Polly Damrosch, president of the Alumni Association; Mrs. Harry Harkness Flagler and Mrs. Francis Rogers, also on the committee.

At the same time one hundred and eighty students, who are now being selected to attend the summer sessions of the school, will sail. As part of the anniversary activities these students will participate in an elaborate pageant, to be staged on the lake in front of Fontainebleau Palace, under the direction of Gerald Reynolds.

The Fontainebleau School of Music is an outgrowth of the school for military musicians which Walter Damrosch organized at Chaumont at the request of General Pershing in 1918. The idea was to improve the calibre of American military bandmasters by having them trained by French musicians. The success of the school was so striking that at the close of the war Damrosch suggested to the French Government a plan for establishing a School of Music in France exclusively for American students. The government approved the idea and turned over the Louis XV wing of the Palace of Fontainebleau.

Since then more than a thousand American students have benefited from instruction under some of the finest French artist-instructors of the day. The faculty of the Fontainebleau School includes such distinguished names as Widor, Libert and Dupre, organ; Andre Bloch, composition and conducting; Nadia Boulanger, harmony; Isidor Philipp and Decreus, piano; Remy and Hewitt, violin; Bazelaire, violoncello and instrumental ensemble; Grandjany, harp; Litvinne, Roosevelt and Salignaz, voice; Pillois, French language. Added to this are opportunities to hear the great French artists of the day, such as Honegger, Ravel, Enesco, Pierne, Dukas, and Aubert.

This year's group of students will be the largest ever attempted and represents the full capacity of the school. Applications will be considered by the American committee during the next six weeks. Because of the high musical standards, the school is exclusively for advanced students, artists of real promise, and teachers of music. Diplomas are given if the students elect to take examinations at the end of the three months' course, but this is optional. Students can study as many or as few hours a day as they wish. Each is assigned a practice room in the palace.

In addition to their musical opportunities, the students work in one of the most beautiful environments in Europe. The palace, where classes are held and where some of the students live, is full of historic and artistic traditions. They have the whole forest and the park for a playground. Such lovely haunts of artists as Barbizon, Moret and Montigny are within easy reach.

In order that the course may be within the reach of students of the most modest resources, the French authorities have fixed the rates of tuition on a very low level, and there also are arrangements for reduced steamship passage to and from New York.

The American headquarters of the school are located at the National Arts Club in New York. The committee includes Francis Rogers, chairman; Mrs. J. West Roosevelt, Emily F. Gilbert, Georges Barrere, Charles K. Carpenter, Mrs. William T. Carrington, Mrs. Melbert B. Cary, Jr., James Francis Cooke, Mr. and Mrs. Walter Damrosch, Blair Fairchild, Mr. and Mrs. Harry Harkness Flagler, Mrs. Christian R. Holmes, Hon. Robert Underwood Johnson, Mrs. Robert W. Paterson, Ernest Peixotto, Gerald Reynolds, Mrs. Francis Rogers, Samuel A. Tucker, and Mrs. George Tuttle.

Charles Marie Widor and Camille Decreus are the directors of the school. The French honorary committee includes Francois Poncet, Minister of Public Education and Fine Arts; Paul Leon, Director of Fine Arts; Alfred Bachelet, Alfred Bruneau, Gustave Charpentier, Vincent d'Indy, Philippe Gaubert, Georges Hue, D. E. Inghelbrecht, Paul Paray, Gabriel Pierne, Henri Rabaud, Maurice Ravel, Rhene-Baton, Jacques Rouche, and A. Wolff.

Barth in California

The performance by Hans Barth, pianist-composer, on the harpsichord, piano and quarter-tone piano, so caught the fancy of his audience in San Francisco that it "rushed the stage" and would not leave until he had played eleven encores. In Long Beach the headlines read: "Crowd storms stage after concert. Compelled to give ten encores." Mr. Barth will give his New York recital on each of the three pianos in Carnegie Hall on February 23.

REINALD WERRENATH

"AN AMERICAN INSTITUTION"



Photo by Kessler

RECENT PRESS COMMENTS

The secure place held by Reinald Werrenrath in the affections of Denver music lovers was again demonstrated on Thursday evening. Werrenrath belongs to the small and select group of present-day artists who keep alive the classic traditions of pre-war vocal art, which held the appeal of taste and gentle grace rather than violence and excitement.—Denver, Colo., *Post*, January 10, 1930.

Reinald Werrenrath, America's musical he-man, is also America's musical boast. It was positively delightful on Wednesday evening to attend a performance pitched on a plane of amiable dignity, and executed with the modesty of one who feels that all art is greater than the artist.—Dallas, Tex., *Morning News*, January 30, 1930.

In splendid voice, Mr. Werrenrath gave his first group of songs of old English, Irish and Scotch, so chosen as to best display his perfect mastery over legato tones, octave jumps and general phrasing. The rest of his program was also enthusiastically received,

and the end of each group brought vociferous demands for an encore, always graciously granted.—Phoenix, Ariz., *Evening Gazette*, January 20, 1930.

The years have dimmed the glory of other idols, have sharpened the tone and strained the throats of other singers,—but to this member of his audience, Reinald Werrenrath is still one of America's most perfect musical gods, whose feet can never touch clay.—Sioux Falls, S. D., *Argus-Leader*, December 11, 1929.

Virile he-man songs; sentimental, smoothly modulated tunes; dramatic operatic airs—Reinald Werrenrath, most popular of American baritones, demonstrated his ability to sing any of them in a manner that could hold his audience of about 3,000 persons utterly attentive.—Evansville, Ind., *Courier*, November 20, 1929.

Reinald Werrenrath delighted his audience with a well-balanced program of baritone selections sung with the pleasing interpretations which have brought

him world-wide acclaim. A beautifully trained voice can only be beautiful in its attunement with the types of music adapted to it, and Mr. Werrenrath makes of each selection in his repertoire a living, animate creation.—Canton, Ohio, *Repository*, January 7, 1930.

The enthusiastic audience filled the hall to overflowing, and after each number applauded vigorously in appreciation of Mr. Werrenrath's renditions. To the audience last evening, as to all audiences that have the great good fortune of hearing him, the charm of his personality was only exceeded by the charm and freshness of his voice.—Jamestown, N. Y., *Morning Post*, November 13, 1929.

That consummate artistry and winning personality which have made Reinald Werrenrath unquestionably the favorite of American concert baritones of the present generation, were present Monday night to satisfy old admirers and to captivate those who had not heard him before.—Wichita Falls, Tex., *Record-News*, January 28, 1930.

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Hart House Quartet Not So Serious as They Sound

Their Human Side Revealed at Informal Gathering

Anyone who imagines that the members of the Hart House Quartet must necessarily be very serious minded persons, and not at all of a mundane turn of mind, would have been agreeably disillusioned after the banquet given in their honor recently in Toronto, when they entertained not only with music, but also with some stories of their recent experiences in England. The music was serious enough, but when called upon to speak, each made the welkin ring.

Mr. de Kresz, first violin, led off, as was natural, and after sounding the keynote of laughter, touched for a few moments with justifiable pride on the success which the Hart House Quartet achieved in England.

Mr. Blackstone, viola, then told how it was so hot when they arrived there that they rehearsed in a garden, almost in bathing suits.

"Of course, experienced artists like those in the Hart House Quartet never get nervous at concerts," he said, "but I don't know how it happened that I told my taxi-driver to take me to the wrong hall on the night of our London debut. Fortunately, I arrived at Wigmore Hall in good time for the concert."

A continental quartet was booked for a concert in Cardiff, and the program was a very difficult one. Two days before the concert they cabled that their leader was ill and they could not come over. The music-lovers of Cardiff desired the particular program submitted, and sent out a hurry call

to all the London managers, asking for a quartet that could play the difficult works, and the Hart House Quartet was the only one in London that had these works in their repertory.

"They must have liked us," said Mr. Blackstone, "for after the concert they gave a sumptuous dinner (avec champagne) in our honor."

Such things as sleeping in the same bedroom once occupied by Queen Elizabeth, lunching in the room where Charles the First dined for weeks, living in the same houses where Spenser, Chaucer, and Handel made their homes, these were part of their many interesting experiences.

Boris Hambourg, cellist, was almost left behind at a station in England. The quartet were entraining, and three of them got past the gatekeeper, when they missed Mr. Hambourg. He was having an argument with the custodian of the gate, who was insisting that Mr. Hambourg should have a ticket for his cello. Mr. Hambourg explained that he had been touring in England for six weeks and that this was the first time he was asked for such a ticket.

"Are you alone?" asked the man. "No, I am with a string quartet," replied Mr. Hambourg. "Oh, I see, you're with a band," said the official, "you're all right, go ahead." And so Mr. Hambourg was able to join the happy band.

Management Ernest Briggs Announces Plans

In a statement announcing his plans for next season, Ernest Briggs advises that he will specialize in programs for young people. He has issued a preliminary announcement of the National Junior Theater, which organization will, during its first season, have a repertory of about fifteen plays and operas which it will present one each week in courses in different cities. The preliminary announcement contains endorsements of Otto Kahn, E. H. Sothern and Mary Garden.

The Tony Sarg Marionettes will open their thirteenth season with a tour starting October 13 and continuing until May, 1931, with a new production, Alice in Wonderland. Mr. Briggs also announces that Ruth Page has been engaged to dance and direct the ballet at Ravinia, after which she will make a tour of Europe, principally in Spain, Germany and Russia. Ralph Errolle, in addition to his recital engagements, will act as local director in different cities where light and grand operas are produced.

Mr. Briggs further advises that as a result of the fine success of the first tour of the Gloria Trumpeters, a more extensive one will be arranged for next year. The Briggs Management is now affiliated with the Stephen Foster Society to cooperate in the booking work of this organization and to present Lorraine Foster as a recital artist.

The complete list of concert artists and dramatic, dance and lecture features under the Briggs Management will be issued about March 1.

Cowell Lectures

Henry Cowell is giving a series of lecture recitals on four Fridays in February at the New School for Social Research, his subjects being as follows: (1) The Paradoxical Musical Situation in Russia; (2) Europe Proceeds Both Forward and Backward; (3) Newly Discovered Oriental Principles; (4) American Composers Begin Breaking Apron-Strings.

Samoiloff Has Busy Season in Los Angeles



LAZAR SAMOILOFF

The home in Los Angeles of Lazar S. Samoiloff, noted vocal pedagogue, was recently the scene of a colorful reception, one hundred guests being present, including the elite of the musical colony of Los Angeles. Among the guests were Hugo Riesenfeld, of the United Artists studios; Zuro, of the Pathe studios; Serekin, of the R. K. O. studios; Hale, of the United Artists studios; Aller, representative of the Dupont Film Corp.; Wm. Frankel, president of the Frankel Chamber Quartet, Palmer Tucker, president of the Wiley B. Allen Co.; Mr. Monning, vice-president of the Allen Co.

Mr. Samoiloff received Christmas greetings and news of success from many of his students. Miss Sugimachi writes from Italy thanking him for the lessons she had with him, and says, "To you I owe all the success that is mine here now." John Up-

man enjoyed his third successful season with the American Grand Opera Co.; he expects to be in Los Angeles for study with Samoiloff in April. Ruby Ohman, contralto from Seattle, studying for the second year with Mr. Samoiloff, and Frank Baker, basso, of Denver, Colo., are appearing in concert with success. Both were accepted by Lauri-Volpi, tenor of the Metropolitan Opera house, as proteges.

Mr. Samoiloff will teach in Los Angeles until July 15. He will hold master classes in Portland for five weeks, and in Seattle for three weeks. He will give a lecture in Vancouver, Victoria, B. C., and in Spokane. Since his arrival in Los Angeles Mr. Samoiloff has lectured in Los Angeles, Pasadena and Glendale. On January 20 he gave an interesting talk at the Bay Music Association in Santa Monica.

Barrere's Success at South Norwalk

The Barrere Little Symphony gave a concert at South Norwalk, Conn., recently under the auspices of the Community Concert Association. A program of great interest was played, including a symphony by Schubert, pieces by Griffes and Debussy, a scene from Gluck's Orpheus with flute solo by Mr. Barrere, and so on. The concert was given at the Empress Theater, which owes its existence to the success and popularity of moving pictures. It has a beautiful auditorium, such as a few years ago no small city could have offered any concert organization. There was a very large audience and a great deal of enthusiastic applause. The playing was, of course, altogether delightful, with a delicacy, a color of tone and a dynamic variety that would seem to be unsurpassable. Mr. Barrere's ensemble lends itself especially well to details of delicate color.

Hilda Burke "Thrills" in Concert

The announcement of a song recital by Hilda Burke is usually indicative in advance of a capacity house and of keen enthusiasm on the part of audience and press. Accordingly, when the soprano appeared in recital January 22 in Springfield, Ill., under the auspices of the Amateur Musical Club, she was greeted by a large and most enthusiastic audience, while the press expressed its delight at her singing in glowing terms. It was the opinion of Edna White Thoma in

the Illinois State Journal that Miss Burke thrilled her audience (headline) and that she proved herself a most sincere and capable artist throughout a most exacting program. Miss Thoma also declared that the soprano revealed "a beautiful tone, warm and rich," while her lower voice was "of a surprising fullness and depth," and she sang with "great dramatic effect," with "delightful piquancy," "sustained verve," or "joy and ecstasy," as her varied numbers demanded.

Music in Miami

The concert of the Miami Symphony Orchestra, Arnold Volpe conductor, at the University of Miami, was attended by a number of distinguished northern visitors. Among them were Max Smith, former critic of the New York American, Mr. and Mrs. Harry Weisbach, former concert master of the Chicago Symphony Orchestra, Leonard Liebling, editor of the MUSICAL COURIER and music critic of the New York American, Mrs. Frank A. Seiberling, Cyrus H. K. Curtis and S. S. Kresge.

In a brief impromptu talk Mr. Liebling said: "Mr. Volpe may think he is working here quietly, but New York knows all about the splendid work he is doing. Miami is fortunate in having Mr. Volpe as a conductor and musical leader in the community, and fortunate also to have him fulfilling here the ideal that every city have its own symphony orchestra."

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Mendelssohn's Scotch Symphony

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 Heard Again—Matinee Musical Club Gives Annual
 Mid-Winter Concert.

PHILADELPHIA.—One of the most enjoyable programs of the season was heard at the Philadelphia Orchestra concerts of February 14 and 15, with Ossip Gabrilowitsch conducting.

Brahms' Variations on a Theme by Haydn were beautifully played, conductor and players being in perfect accord as to ensemble and musical mood. Technically the piece was a veritable tour de force.

Karl Philipp Emanuel Bach's Concerto in D major, scored for small orchestra by Maximilian Steinberg, was the next number, and this was equally enjoyable and interesting from the intellectual view-point, as one followed the interweaving of themes and the unfailingly logical outcome. Each of the three movements was enjoyable. Again the woodwinds and strings were predominant, as they answered each other, or spoke alone. The Lento was particularly beautiful, while the Allegro formed a joyful, jolly close.

The overture to The Bartered Bride by Smetana was breathtaking as to speed and string effects. Rarely have the strings done finer work.

Last, but far from least, on the program came Mendelssohn's Scotch Symphony, which has not been heard often recently. Its four movements, intended to be played without pause, formed a constantly changing landscape—from the Introduction and Allegro agitato, through the Scherzo with its echoes of pipes and dances, through the glorious Adagio cantabile, where the first violins sing the melody to the pizzicato accompaniment of all the other strings, then the solemn section immediately following, on to the war-like Allegro guerriero and eventually the Finale maestoso. Mr. Gabrilowitsch gave to this a superb reading, and the orchestra responded with an equally fine performance. The applause was enthusiastic after each number of this splendid program.

LESTER CONCERT ENSEMBLE

The Lester Concert Ensemble presented another fine program at the concert given February 9, in the Ballroom of the Benjamin Franklin Hotel. This is the third Sunday evening concert which the Ensemble has given at this hotel this season. The organization is composed of artists who use and endorse the Lester piano exclusively and is sponsored by the Lester Piano Company, being under the direction of the Artists' Bureau of the F. A. North Co.

Josef Wissow, pianist; Jeno De Donath, violinist; Marguerite Barr, contralto; and Mary Miller Mount, accompanist, were the artists appearing.

Mr. Wissow opened the program with two Mendelssohn numbers, splendidly played—Fantasie in F sharp minor, and Presto. He also gave two later groups, which included Jig, by Graun-MacDowell; the Gluck-Brahms Gavotte; Tamborin by Rameau-Godowsky; Harl MacDonald's Mexican Rhapsody and a MacDowell Concert Etude, with two encores—De Falla's Ritual Dance of Fire, and By the Brookside by Stojowski. Mr. Wissow did some of the best playing he has done this season, displaying particular clarity of technic and delicacy of touch, especially in the Presto.

Mrs. Barr's beautiful contralto voice was heard to advantage in four charming numbers—O Cessate di Piagarmi by Scarlatti; Schumann's Widmung; My Desire by Nevin, and the ever popular My Heart at Thy Sweet Voice from Saint-Saëns' Samson and Delilah. Encores were eagerly demanded.

Dr. De Donath played, for his first number, the First Movement of the Mendelssohn concerto, with beauty of tone and ease of execution much admired. The encore to this was A Memory, by Branscombe. His later numbers included four varied and beautiful shorter pieces—Indian Lament by Dvorak (with its heart stirring pathos), Fairy Sailing by Burleigh (so delicate and light), Spanish Dance by Granados (typically Spanish in rhythm and melody) and the brilliant Guitarre by Moszkowski. An encore was also required here, and Kreisler's arrangement of Pale Moon proved very popular with the audience. Dr. Donath's reputation as a violinist, composer, conductor and pianist is too well known to MUSICAL COURIER readers to need comment here. It is sufficient to note that he again demonstrated the gifts which have built the reputation.

Mary Miller Mount is also a well known musician to MUSICAL COURIER friends, and was in her usual fine form as an accompanist. Beautiful tone, sympathetic readiness, and ample technic are always associated with her work.

MATINEE MUSICAL CLUB

The Matinee Musical Club held its annual Midwinter Concert and Dance on Feb-

ruary 11, in the Bellevue-Stratford Ballroom, when the club chorus, directed by Helen Pulaski Innes, and accompanied by Helen Boothroyd Buckley, did some excellent work. The club also had as assisting artists Nelson Eddy, baritone; Marcel Grandjany, harpist, and Rene LeRoy, flutist.

Mr. Eddy opened the program with three numbers—Sea Rapture (Coates); Water Boy (Robinson); Give a Man a Horse He Can Ride (O'Hara)—all very well sung and very popular with the audience. Theodore Paxson was Mr. Eddy's able accompanist.

Mr. Grandjany then played Hasselman's Priere; his own composition, Children at Play, and Legende by Renie. His art was a joy.

The chorus sang The Great Awakening (Kramer); Through the Silent Night (Rachmaninoff); Follow Me Down to Carlow (arr. by Percy E. Fletcher).

The next group was particularly interesting, as the combination of flute and harp is not so often heard. The numbers included Gavotte by Loeillet; Aria by Blas de Lasserne; Ulan (Popular Indian melody, selected by d'Harcourt); Romance by Widor, and Le Vol du Bourdon by Rimsky-Korsakoff.

The chorus closed the first half of the program with three interesting numbers—There is No Death, by O'Hara (dedicated to Mrs. Innes and the Chorus); Cyril Scott's Lullaby, and the humorous Italian Salad by Genee-Manney, with Da Lee Luckenbach as soloist.

The second part of the program was devoted to The Highwayman, a cantata for women's voices and baritone solo (poem by Alfred Noyes and Music by Deems Taylor). Nelson Eddy was the soloist and did his usual superb singing. The chorus, likewise, sang splendidly under Mrs. Innes' artistic direction. M. M. C.

Five Arts Club Gives Second
Astor Musicale

The February musicale of the Five Arts Club was given at the Hotel Astor in New York on February 10. Mrs. Stefanie Gloeckner, founder-president of the club, introduced the guests of honor, who included Philip Merivale, Viva Birkett, Tony Sarg, Charlotte Lund, Arthur Billings Hunt, Mrs. Samuel Marks, Prof. A. Bresgen, Bettina Gunczy, Richard A. Loederer, and Mrs. George Brooks Williams, water colorist, who had several of her beautiful paintings on display at the hotel.

Florence Otis, chairman of program, introduced the artists. Youry Bilstin, cellist, who has been frequently heard of late, delighted with his remarkable performance and was obliged to play an encore after each group; he was ably assisted at the piano by Jean Buchta. Next came Martha Orasto, soprano, who charmed with her Finnish folksongs, sung in her native tongue; she gave a brief translation of each song before presenting it, thus making her program ever so much more enjoyable. George Halperin played sympathetic accompaniments. Mr. Merivale, who is now starring in Death Takes a Holiday, gave a brief talk in his own inimitable manner. He was followed by a dance group by the Vernon Juvenile Toe Dancers, a group of children splendidly trained by their able teacher, Hilda Norton.

J. Barrett Maus, young Canadian-American baritone, displayed an intelligent understanding of his music, which was well chosen and suited to his voice; he was ably accompanied at the piano by Francis Parsons. Anna Harris, contralto, who appeared in costume in a group of four English Songs, was also well received and displayed a voice of much warmth and color. Miss Harris was accompanied at the piano by Carolyn Jose, who can always be depended upon, whether at the piano or as vocalist, in solo or quartet.

Each musicale finds more people in attendance. Mrs. Gloeckner has worked diligently in the life of the artists who find it so difficult to make a place for themselves in their particular branch of the arts. Her aim is worthy and certainly deserving of success, and she must be gratified to see The Club progressing so splendidly.

May Peterson Sings at MacDowell
Benefit

May Peterson, soprano, was one of the prominent artists scheduled to appear at the benefit at the Statler Hotel, Boston, on the morning of February 19. The concert was arranged for the benefit of the MacDowell Colony at Peterboro, N. H.

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Cologne Hears Braunfels' Galatea for First Time on Any Stage

COLOGNE—The most important musical as well as social event of the season for Cologne, up to the present, was the first production on any stage of Walter Braunfels' *Galatea*. This is the fifth dramatic musical composition of one of Germany's most gifted and prominent composers; his other compositions of this type being *Princess Brambilla*, *Eulenspiegel*, *Vögel*, and *Don Gil von der grünen Hose*. *Vögel* and *Don Gil* are being presented on practically all opera stages of Germany.

Braunfels is the director of State and Civic High School for Music in Cologne. Above all he deserves recognition for reviving and maintaining the art of coloratura singing in Germany. Most all of Braunfels' operas are located in the "Land of Phantasy." He is modern in character, but never ventures to utter extremes. Braunfels composed a most intricate score, which at times borders on simplicity, but this simplicity is misleading, as it in itself is complicated and of great and intriguing interest. It reveals a master's knowledge. One of the most interesting moments was the B minor entre-act music introducing Polyphem's festival.

The opera is in one act, the story being taken from the Greek mythological tale of *Acis and Galatea*. The giant cyclops, Polyphem, is desperately in love with the beautiful nymph Galatea. The giant is successful in capturing Galatea's veil, which grants him the privilege of exacting a promise that she will attend a great feast given in his cave. During the festivities the giant brings forth his imprisoned handsome shepherd lad, *Acis*, who has been instructed to woo the beautiful nymph for Polyphem. Galatea, the fairy goddess upon seeing *Acis*, falls in love with the handsome human, and contrives to escape with him, away from the clutches of the giant, who pursues them and hurls mighty boulders into the sea to annihilate them, but they succeed in eluding his vengeance. Polyphem in his agony of despair proceeds to drink himself into unconsciousness.

Intendant Hofmüller invested the production with all that is magnificent in costumes and scenery. Dramatically every detail was worked out to perfection, causing wonderful scenic effects, and most effective groupings of chorus and ballet. The stage at times was a whirling mass of dancing and singing fauns, centaurs, pans, fairies, nymphs, satyrs and other phantastic creations. It was really a most extraordinary production of rare phantastic beauty. Szenkar's conducting was very creditable, although he could have induced the orchestra to indulge in more tonal shading.

As companion opera to *Galatea*, Puccini's *Gianni Schicchi* completed the program. This displayed excellent taste on the part of the management, the contrast reacting well on the preceding heavier music of Braunfels. The opera was exceptionally well produced under the able stage management of Hans Strohbach. Schmid-Scherf as Gianni, Elsa Foerster as Laurette and Adi Almoslino were exceptional in an all around splendid cast. Szenkar conducted, but appeared not to be acquainted with Italian traditions or style. His tempi were too rapid throughout.

An evening of arias and lieder was presented by Mary Askra, of the Royal Opera, Rome. A very beautiful voice, prevented from being given its full scope through indifferent schooling, caused a loss of interest as the program proceeded. Excellent were the accompaniments of Arpad Sandor.

A well filled auditorium including the American colony of Cologne, headed by Consul and Mrs. Huddle and attaches of the American Consulate greeted Viola Mitchell, a highly talented American violinist previously unknown in Cologne. Miss Mitchell immediately won the admiration of her auditors through admirable technical and tonal work. She is small in size but exceedingly large in her art. The accompanying of Hellmuth Baerwald was rather obtrusive.

Another American, Doris Doe, mezzo-soprano, gave a very interesting evening of lieder and arias. Her enunciation of German has not yet attained the perfection demanded here. Her beautiful voice conquered despite this defect. That exceptional accompanist, Michael Raucheisen, presided at the piano.

At the seventh concert of the *Conzertgesellschaft*, Wilhelm Backhaus played Schumann's piano concerto. An extraordinary technician, endowed with the instincts and skill of virtuosity whose clearcut and smooth rendition made an emphatic impression upon his hearers. Abendroth conducted the accompaniment with rare finesse. The balance of the program consisted of settings by Georg Göhler of Handel's *Alcina*, and Bruckner's Fourth Symphony. Abendroth's interpretation of this score reveals him in the light of a fine conductor, who above all things understands Bruckner.

The Civic Opera of Elberfeld-Barmen presented a revival of Mozart's *Così Fan Tutte*, which drew the attention of the Rheinland. Smooth and interesting was the performance staged by Wolfram Humperdinck, son of the famous composer, Engelbert. Special mention must be made of the artistic singing of Hildegard Kleiber as Fiordiligi, Hermine Kittel, Despina, and the Guglielmo of Johannes Draht. The musical direction was in the able hands of General Music Director Franz von Hoesslin, the conductor noted for his excellent work at the Wagner festivals at Bayreuth, and who has just returned from triumphs won in his Wagner concerts in Paris. Though renowned as a Wagner director he gave great pleasure in his interpretation of this beautiful opera, scintillating with musical jewels. The orchestral work was beyond criticism, the beautiful pianissimos and shadings being in the true spirit of Mozart.

Interesting was the premiere of Hugo Kaun's *Menandra-Suite*, given at Aachen (Aix la Chapelle) by the municipal orchestra, with Peter Raabe conducting. This composition shows Kaun as a master of modern orchestration, whose tasteful musical conception is plainly perceptible in the discovery of distinctly discernible themes, which are expressed at times in a daring form, but are never bizarre in their development. That the composition, under the excellent direction of Raabe, was successful was proven by the clamorous applause of the audience. F. H.



JENO DE DONATH,

who has been engaged as a member of the faculty of the school of music of the Philadelphia Polytechnic Institute, as head of the violin department and also the chamber music and orchestra classes. In addition to his teaching activities, Mr. de Donath is well known as solo violinist, composer and conductor. He is at present associate conductor of the Fox Theater Orchestra in Philadelphia, and also solo violinist of the Lester Concert Ensemble.

Bilotti in Scotland

Anton Bilotti, American pianist, who has made Paris his headquarters for the past five years, recently added to his laurels by his stupendous performance of Liszt's E flat concerto, one of the most difficult show pieces written, when he played with the Scottish Orchestra in Glasgow, directed by the eminent Dutch conductor, Albert van Raalte.

The Glasgow Daily Express critic said: "It did not take him long to prove that he is worthy to rank with the best and that he has no disturbing mannerisms, and in his second number he showed that he is an authoritative exponent of Chopin. He played a Nocturne, the well known waltz, op. 64, No. 2, and the A flat Ballade, with extraordinary variety of tone color and wonderful delicacy."

The critic of the Glasgow Daily Record wrote (of the concerto): "Bilotti overcame all its technical difficulties with outstanding finger dexterity, and imbued his reading with significant understanding of the romantic sentiment that is the chief characteristic of this concerto."

Bilotti has been re-engaged to appear next season with the Scottish Orchestra in both Glasgow and Edinburgh. One of the many marks of the Scottish appreciation of this young artist was shown when Lord and Lady Weir, after his brilliant success in Glasgow, carried him off to their beautiful old castle near Edinburgh as their guest, giving a banquet in his honor in the great baronial hall and assigning to him the same suite always occupied by the Prince of Wales when he visits this romantic old castle. The delightful hospitality extended to Bilotti on all sides renders his first visit to Scotland unforgettable.

His many appearances included a concert engagement in Paris, February 1, Salle des Agriculteurs, and engagement with the Colonne Orchestra on February 2 (when he repeated the Liszt E flat concerto by request), and appearances later in the season with the Padeloup Orchestra and the Orchestre Symphonique, under Pierre Monteux. In March he will play in Cannes before royalty at a special soirée; then on to Holland for concerts, and he will give a recital in Berlin in May, followed by an orchestral engagement in London under the baton of Albert van Raalte.

Bilotti gives an orchestral color in all that he plays. He has a stupendous technic, great variety of tone color, dynamics and exquisite nuances; and his own singing bell tone which is particularly characteristic of this great young artist, all of which accounts for his success and splendid following.

Balas Pupil Wins Praise in Recital

Ross Ettari, young Cleveland pianist and pupil of Clarice Balas, was heard in recital last month in the ballroom of the Hotel Statler. Mr. Ettari is a senior at Western Reserve University, and the fact that he is able to do concert work, with such splendid results as he accomplished at this appearance, and at the same time carry on his scholastic work with a high standard of attainment, speaks not only for the evident talent and intelligence of the young pianist, but also for the thorough comprehensive training he received under Miss Balas' guidance.

James H. Rogers, critic of the Cleveland Plain Dealer, found that Mr. Ettari has a very agreeable touch, one of his chief assets, and also considerable technical assurance. His program consisted of the Schumann Symphonique Etudes, which were done, according to Mr. Rogers, "with intelligent grasp of their content"; Bach, given "with charming

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expression"; Leschetizky, "brilliantly delivered"; also the contemporary composers, Poldini and Respighi, numbers by the former being "feting, tuneful and vivacious," and the latter "musical and pleasingly harmonized," and the program was brought to a close with a group of Liszt pieces, all of which brought hearty applause for Mr. Ettari.

On February 12 Miss Balas gave her first studio recital of the season, and on March 23 she will be heard in her own recital in the Hotel Statler ballroom.

Fique's Orienta Performed

The comic opera *Orienta*, by Carl Fiqué, was performed under the direction of the composer on February 1 at St. Stephen's Hall, Flatbush, by the Fiqué Choral and Cosmopolitan Opera Players before a capacity and enthusiastic audience. The interesting story is of Oriental love, and the music is exceedingly tuneful. The entire performance was lively there was so much applause that each number without exception was called for repetition.

Those who should receive special mention for their splendid voices and acting were Catalina Noack (Mme. Fiqué), who was attractive as *Orienta*, and whose voice is powerful and true and acting exceptionally good; Arthur Bauer, who displayed a splendid tenor voice; Gunnar D. Freden, as the Pasha, and Gertrude Neal, as one of his eight wives, both of whom excelled in voice and acting, as did also Eugene Bishop, the handsome naval lieutenant. The comic element was supplied by Mathilde Radlauer as Daisy Snowball, a colored maid, and Mae Raunick as Yong Ling, a Chinese servant in love with the colored girl. Bernard S. Rostway, as Kikeriki, the general utility man of the Pasha, also won many good laughs. Eva Chebites, as Mrs. Veranda Slipsticker, took her part admirably in spite of a bad cold, and little Helen Zottarelli, as the Pasha's dancer, was graceful and clever. The Middles of the Queen's Navy were acted by eight young girls, and the Pasha's group of wives were attractive in both voice and acting.

Ithaca Girls' Glee Club Begins Concert Series

The Girls' Glee Club from the Ithaca Institution of Public School Music, associated with the Ithaca Conservatory and Affiliated Schools, under the direction of Joseph Lautner, well-known tenor and teacher of voice at this Institution, gave concerts at Carbondale and Hawley, Pa., on January 31 and February 1 respectively.

Dorothea Koch, violinist, from Oneonta, and winner of the Master Scholarship awarded by the Ithaca Conservatory, was the featured soloist. The Glee Club soloists were Hester Foster, soprano, of Carbondale, Pa.; Evelyn Johnson, mezzo-soprano from Brattleboro, Vt., and Lillian Legro, contralto of Pittsfield, Mass.

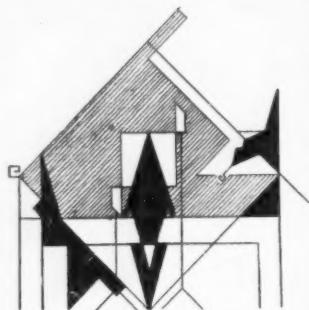
These were the first of a series of concerts scheduled for this organization. In the spring the club will appear in Philadelphia and vicinity, and also throughout New York State.



HARRY CUMPSON,

pianist, who will appear in recital at Town Hall, February 26. Mr. Cumpson will also appear at the League of Composers, Copland-Sessions, and Hans Lange Chamber Music concerts.

THE WHITNEY TRIO



will present the complete Trios of Beethoven Commencing Wednesday evening February 26 at 9:30 P. M. (Central Standard Time) and on the six succeeding weeks at that hour as follows:

Opus 1 No. 1 in Bb	Feb. 26
Opus 1 No. 2 in G	March 5
Opus 1 No. 3 in C minor	March 12
Opus 11 B	March 19
Opus 70 No. 1 in D	March 26
Opus 70 No. 2	April 2
Opus 97 in Bb	April 9

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A VACATION WITH ONE'S VOCATION



By Florence Polk Holding

Was it a doctor, a lawyer or a philosopher who first told us that we had all been laboring under a delusion about the real nature of a vacation? The sort of vacation which was synonymous with enforced periods of idleness and which, happily, is fast becoming passé. The kind of vacation that reminds us of the daily life of a little girl of ten during the summer months in the days before summer camps came into favor.—After an occasional game of jacks, luncheon. After luncheon, the inevitable nap. After the nap, a brand-clean frock which in itself precluded any further form of exercise for that day. And then the picture of said little girl reclining apathetically in the best porch rocker and asking in a wistful way, "What shall I do now, Mother?"

Thank Heaven those days are over. For now our grown-ups as well as our little girls (and boys) have learned, to their infinite pleasure and satisfaction, that a vacation is merely a change of environment for their activities and not a cessation of effort altogether. As witness to this fact, look at our increasing number of summer university courses and the even more recent growth of our summer schools devoted to music and the fine arts.

After all, if we can find a favorable summer climate, is there any reason why our minds and bodies should not be as fully occupied during the summer months as they are in the winter? What if we do think hardest and fastest in the month of November? Does that imply that we have to put the brakes on our mental activities with the first breath of spring and then shut the power off altogether with the entrance upon the scene of August first? Rather, are not these weeks, snatched from the turmoil and the distractions and exactions of the winter months, the very time for getting out these precious acquisitions that we have been storing up so assiduously, and putting them to practice? We may not work so relentlessly and at such high tension, but on the other hand are we not able to extract a greater feeling of satisfaction because of this very fact? A book that must be looked over hurriedly in order to return it promptly to its owner does not give us the deep sense of companionship that we get from the book that we carry out to some grassy bank beside a singing stream, there to peruse it at leisure.

The inherent resources of the human mind, combined with the most favorable environment for developing those resources, is the magic compound which produces fullness of life. Given a natural environment that is healthy and wholesome, inspiring in aspect, rich in traditions, add to it the contact of other minds keen for knowledge and intent on achievement, and the progress of the individual knows no bounds. In the more relaxing days of summer we have a greater opportunity to look about us, to feel the accord of our work with our surroundings, to fit one into the other. We have then a stronger sense of awareness. Our labors are refreshed by a sense of well-being, and if we are fortunate enough to be placed in one of Nature's garden spots we carry the impression of beauty, of majesty and of awe into our work and thus enhance its value.

In such an atmosphere, and because of the rare opportunities there afforded for broadening the cultural side, has the Austro-American Conservatory of Music and Fine Arts been established in the medieval market-town of Mondsee on the lake of Mondsee in the heart of the Salzkammergut. Here, in the midst of majestic scenic beauty, in the rarefied air of the Alps, one may pursue one's studies under the best masters of their

art and at the same time build up one's physique through the most varied and enjoyable forms of recreation. In the town itself there is tennis, fishing, rowing, swimming and the like. For the adventurous and ambitious there is mountain-climbing. Mondsee is but an hour's ride from the festival town of Salzburg, and hither go the students of the Conservatory, from time to time, to attend the concerts and plays.

In conjunction with these courses, arrangements have been made with The American Institute of Educational Travel for a tour that will take in the principal musical shrines of Europe. Included also is a visit to Oberammergau for a performance of the Passion Play. So that, beyond the stimulating contact with master minds in the class-room, there is the added wealth of these cultural excursions.

French Institute Presents Denyse-Molié in Lecture Recitals

Mlle. Denyse-Molié is giving a series of six informal talks on the Interpretation of the Music of Claude Debussy, with musical illustrations by herself and other artists, at the French Institute under its auspices. The series began on February 10, and will continue every Monday afternoon at five o'clock until March 17. The talks will be given in simple French and followed by answers in English to questions asked. The interpretations will cover Debussy's piano and chamber music and songs.

Mlle. Denyse-Molié is especially fitted for this work, as she is not only Mme. Debussy's protégée and a pianist well known in France and on the continent, but has already given similar courses at the Sorbonne in Paris. At the official concert at the Sorbonne, upon the occasion of the anniversary of Debussy's death, Mlle. Denyse-Molié was the artist chosen to play his compositions. It was also she who was commanded by Her Majesty, the Queen of the Belgians, to play at the Debussy Festival at Brussels.

The Museum of French Art and the French Institute in the United States are located at 20-22 East Sixtieth Street, New York.

Sharlow Highly Praised on Coast

Great enthusiasm recently marked the course of Myrna Sharlow's singing with the Columbia Grand Opera Company on the Pacific Coast. Miss Sharlow sang a four weeks' engagement in San Francisco, where she received the highest praise. The excellence of the performances in general and the individual work also of the other artists, met with critical favor.

Myrna Sharlow was much praised in San Francisco for her two Leonoras, in Verdi's *La Forza del Destino* and *Il Trovatore*, for her Maddalena in *Andrea Chenier*, and her Marguerite in *Faust*. Redfern Mason had the following to say of her Marguerite: "Myrna Sharlow was not the mincing mid-nineteenth century that usually parades as Marguerite; she was Goethe's Gretchen, a lovely, whole souled, simple child of nature. She did not mime or attitudinize; she spoke the great lines that the librettists have not succeeded in spoiling and spoke them with a sincerity that went straight to the heart. Here is a prima donna with a lovely voice, and one who, as an actress, is so much mistress of her art that she does not seem to be acting. Incidentally, she is an American, and one proof the more that opera can be as well made by our own people as by Italians, French or Germans."



MONDSEE,
home of the Austro-American Conservatory of Music and Fine Arts.

"One of the Best of the Younger American Pianists."

—Leonard Liebbling in the N. Y. American

"Unimpeachable Musicianship Unerring Good Taste."

—N. Y. Herald Tribune



Photo by Aufenger

AUSTIN

CONRADI

Austin Conradi gave a recital in the Guild Theatre. His program was, for the most part, one indicative of the highest musical ideals, comprising two Chorale-Preludes by Bach-Busoni; the somber E flat minor Intermezzo, Opus 118, No. 6, of Brahms, and Beethoven's Sonata in F minor, Opus 57; the Prelude, Aria and Finale of Franck, and shorter pieces by Boyle, Oswald and Debussy.

Mr. Conradi has a comprehensive, well controlled technique, a nicely scaled dynamic sense, unimpeachable musicianship, as well as unerring good taste. His presentations were profoundly gratifying to those who seek something more than empty virtuosity.

—Herald Tribune

A matinee piano-recital by Austin Conradi at the Guild Theatre focussed attention again upon one of the best of the younger American pianists. He played . . .

Mr. Conradi is a pianist of serious inclinations, a searching interpreter, and one who knows how to bend his clarified technique and his command of tone to the artistic business of serving the composer's message. In the Beethoven pages he rose to puissant heights. In everything, however, his reflective musicianship and unflinching taste made themselves felt impressively. He won a reception in accord with his eminent talents.

—American

Austin Conradi, pianist, presented a program of solidly musical and sometimes gymnastic fare which included . . .

To choose such a program presupposes serious musicianship and purpose. Mr. Conradi's playing bore this out. His technical equipment was adequate, his phrasing clear and musicianly, and his bringing out of inner voices in contrapuntal passages testified that he was playing with intellect as well as with fingers. In Brahms especially he played with satisfying tranquillity and fantasy.

—Times

Mr. Conradi's recitals always give pleasure through the soundness of his technique and the musical quality of his tone. Yesterday's performance disclosed some excellent playing, replete with fine melodic design and meticulous phrasing.

—Evening Sun

Mr. Conradi was in excellent form, displaying a sensitive and poetic tone, clean fingering and a praiseworthy appreciation of musical values.

—World

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The American Academy of Teachers of Singing Presents Class Trained Soloists

At Aeolian Hall, on Wednesday afternoon, February 12, the American Academy of Teachers of Singing presented a program by soloists from high school voice training classes. The schools represented were the Newtown High School, New York City, Providence Classical High School and Rochester West High School. There were four artists, boys and girls, from each of these schools, the oldest of them nineteen the youngest sixteen and the average age about seventeen. None of them had had any private instruction. The American Academy of Teachers of Singing interested it-

three terms of study, a boy with an extraordinarily fine baritone voice for his age; Helen Maddock, sixteen, with three terms of study, whose interpretation of Rasbach's Trees was especially effective; and Charles Bergener, eighteen, with four terms of study, who possesses a voice of promise.

There were several questions asked after the musical presentations were over, among them as to how the classes were conducted. The answer was that every one was eligible in the classes, and that the number taught in a class was between twenty and thirty. The students sing the songs together, and



CORNELIUS I. VALENTINE. ALFRED SPOUSE. WALTER H. BUTTERFIELD.

self in this manner for the purpose of encouraging the study of singing in schools, because, as George Ferguson, chairman, has stated, there is no chance for this country ever to become a musical country unless the people are taught to sing and to love singing. The demonstration was more or less of an experiment, and the Academy wished to know particularly whether the audience and the critics present felt that this school class vocal teaching should be encouraged. There can be but one answer: It most certainly should. The demonstration was altogether extraordinary.

Those who appeared from the Newtown High School, New York, instructed by Cornelius I. Valentine, were William See, age seventeen, who had had three terms of class instruction and who proved to have a good diction and sang excellently; Marion Sonner, sixteen, with four terms of study, who sang two Brahms songs extraordinarily well considering the conditions; Raymond Noonan, sixteen, with only two terms of study, whose musicianship was quite evident, and Rise Steenberg, sixteen, also with only two terms, who was likewise quite remarkable and displayed excellent diction.

From Providence, students selected from the class taught by Walter H. Butterfield, who finds time for this sort of instruction in spite of being director of music of the schools of the city, were Marie Rochon, nineteen years old, with five terms of study, who gave pleasure with the rendition of works by Humperdinck and Handel; Andrew Kerkorian, eighteen, with four terms of study, who did some excellent singing, especially of The Trumpeter by Dix; Muriel Austin, seventeen, with five terms of study, attractive in an old Highland melody and a song by Cox; and Siegmund Block, seventeen, with three terms of study whose interpretation of Gaul's Song of the Jersey Roadmaker was much appreciated by the audience.

Alfred Spouse, instructor of the Rochester schools, is also director of choral music in the city schools. He presented Edna Marshall, sixteen, with six terms of study, singing two songs by Strickland with excellent diction; Ross Woodbridge, sixteen, with

very little time is given for individual instruction. The ideal is class instruction, and it is strictly adhered to. When solo opportunities come in the school work at Assembly or elsewhere, those who appear to be outstanding in the class work are of course selected. Those brought to New York for this occasion belong to this group. Mr. Spouse spoke in the most enthusiastic way about the work, and said he would rather do his job with these young people than be President, a remark which elicited much applause from the audience.

Frederick Haywood presented the artists, and said that when we consider that there are 35,000 orchestras in the schools of the United States and that the country had certainly become "orchestra conscious," he believed it was now the duty of those interested in the progress of music in this country to try to make the country "voice conscious." He said that one great advantage of the class teaching was that no "gold brick" vocal teachers could possibly try their confidence game on classes. Such a teacher might induce a vocal student to lift a piano with the muscles of his abdomen in a private studio, but certainly some bright boy or girl would want to know why if it was tried in the class.

The entire audition was a convincing argument in favor of class vocal teaching in the schools.

Amy Evans Under Contract for Another London Tour

So great was the success of Amy Evans (Mrs. Fraser Gange) at her first appearance in London on November 30, that she has since sung there three times. On the occasion of one Sunday night concert, so great was the applause that only after the soprano had taken fifteen recalls and the stage curtain was finally lowered, did it reluctantly cease. In view of her enormous success, Ibbs & Tillett, well-known London managers, have placed Miss Evans under contract for the months of September, October, November and December, 1930.

On January 28 Miss Evans was booked by the British Broadcasting Company to broad-

cast from South Wales, and on February 1 she sailed from England for New York. In March she will be heard at the Harvard Club, this to be followed by other dates.

Recent dates for Mr. Gange included an appearance as soloist with the Chicago Symphony Orchestra on February 6, and on February 9 the baritone will be heard with the Society of Friends of Music in New York; then will come engagements in Detroit, Boston and other large cities.

Parker Pupil in Fine Studio Recital

Mabel M. Parker presented one of her artist-pupils, Madeleine Culver, in recital in her Philadelphia studios in the Presser Building, on February 4. Miss Culver was heard in a studio recital about a year ago and again three months ago, yet her singing showed remarkable improvement. She justly earned the enthusiasm of her audience, composed of music lovers and musicians, who were unanimous in their praise and in the opinion that the young singer has an assured future.

Miss Culver's voice is of marvelous range and easily produced, while particularly noteworthy is her diction, especially in French. She opened her program with the solo, One Fine Day, from the second act of Mme. Butterfly, sung in English. Besides the splendor of her voice, Miss Culver possesses a flair for conveying her songs with certain charming little intonations and mannerisms that have a great appeal to her listeners.

The second group comprised three songs by Claude Warford, Harriet Ware and Winter Watts, tone pictures of nature, of which the last two especially were sung with delicate beauty of tone, followed by three bergerettes, gay and charming romantic airs of the eighteenth century. In the Ah, fors e lui aria from Verdi's opera, La Traviata, Miss Culver revealed a tendency for opera, both as to vocal and histrionic qualities. She closed her program with the Ave Maria of Gounod, Art by Bertrand Fox, especially well sung, and Joy by Winter Watts, in which she realistically depicted the care-free, stirring spirit of joy. Numerous encores were demanded. Throughout her program Miss Culver gave continuous evidence of the thorough preparation she had received.

Eolus, January, 1930

Eolus for January has just appeared. This is a contemporary music review edited by Carlos Salzedo, being the official organ of the National Association of Harpists. The paper is also devoted to the interests of modern composition, and is, in fact, modernistic, or, as one should say better, "contemporary" ideas in general—an escape from the oppressively traditional.

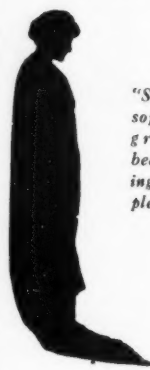
This issue of Eolus has, first of all, a description of the coming tenth anniversary of the National Association of Harpists, including an outline of what this association has accomplished. It also contains a complete account of the French composer, Jacques Ibert, which is of especial value because it is so difficult to get details of living composers. This article derives from the pen of Arthur Hoerée.

There is a description of Varese in Paris, with a description by the French press of this American-French composer's *Amériques*.

The magazine terminates with matters concerning the National Association of Harpists. The issue also contains two excellent photographic reproductions of the Salzedo harp.

Organist Seibert's Activities

Henry F. Seibert, organist, gave the fourth recital in his series, at St. Paul's Episcopal Church, New Rochelle, on February 2; he played the first sonata by Mendelssohn at his weekly recital, Town Hall, New York, February 7. These recitals are well planned and carried out, with program notes ex-



"She has a lyric soprano voice of great natural beauty. Her singing is musical and pleasing."

The Boston Globe said the above about May Peterson, soprano, formerly Opera Comique and Metropolitan Opera Company.

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planatory of the works played. January 10 and 17, he played classic and modern works by Jenkins, also the big Bach Toccata and Fugue in D minor.

His organ at Holy Trinity Lutheran Church is being dismantled, preliminary to installation of a new \$25,000 instrument. He gave the second in a series of organ recitals at St. Bartholomew's Episcopal Church, White Plains, the program consisting of Christmas numbers, and the Piece Heroique of Cesar Franck. After a recital at a Fifth avenue residence recently, he was re-engaged. At Town Hall on February 14 he played a program by Merkel, Gounod, Dubois, Brahms, Buch, Yon, Handel and Andante from the Beethoven Fifth Symphony. February 9 he played works by Mendelssohn, Beethoven, Nevin, Macfarlane and Faulkes, at White Plains.

Simfonietta Again Heard in Philadelphia

The Philadelphia Chamber String Simfonietta, Fabien Sevitzky conducting, was heard in concert in the ballroom of the Penn Athletic Club, Philadelphia, on February 13. This organization, under the leadership of its renowned founder-conductor, has attained a lofty place for itself in the musical world, and a concert by it always promises many new and seldom heard works of interest. Numbers which seemed to especially please the audience at this concert were Handel's concerto in G minor; Sarabande by Saint-Saëns; two bagatelles by Fletcher; variations on the theme, John Come Kiss Me Now, by Byrd, and Dance on an old English Tune, by Elizabeth Gest, while the remainder of the program included numbers by Gretry, Bossi, Dubensky, Glinka and Manuszko.

The concert was given under the auspices of the Mary Gaston Barnwell Foundation of the Central High School of Philadelphia. Fielding H. Yost, of the University of Michigan, delivered a lecture on the Lasting Values in Athletics, as the twenty-ninth address on the Barnwell Course of lectures.

Wilson Lamb Pupil Broadcasts

Every Saturday night at 7:45, the Hoosier baritone, Thomas Richmond, one of the many professional pupils of Wilson Lamb broadcasts over WAAM. Many letters of appreciation have been received by Mr. Richmond for his delightful singing.

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Edith Henry, with studios in the new Sherman Square Studios, is one of the busiest coaches and accompanists in the city. The prominence of the singers who work with her is alone a hearty endorsement of Miss Henry's ability.

When Florence Austral is in this country she coaches German opera with Miss Henry.



EDITH HENRY,

New York coach and accompanist, photographed last summer in Dresden.

Another artist who works on German repertory with her is Nevada Van der Veer, likewise Jeannette Vreeland and Paul Althouse.

Richard Crooks is a frequent consultant of Miss Henry for both concert and operatic repertory, and so is Fred Patton, well known bass. Others who may be found in the studios either steadily, or from time to time, include: Mary Craig, Marjorie Meyer, Jeanne Laval, Henry Clancey, Dreda Aves of the Metropolitan Opera Company, Grace Kearns, Edith de Lys, Frank Cuthbert, Betsy Lane Shepherd, France Paperte, Lucius Metz, now on tour with the New Moon Company, and Joseph Wetzl.

For the last three summers Miss Henry has made her headquarters in Berlin where she prepares some of the younger pupils for Michel Raucheisen, well known German teacher.

Berumen Presents Pupils in Class Recital

Ernesto Berumen, who has been recognized as one of the most brilliant of the younger generation of pianists, and also one of the most successful teachers in New York, presented six of his pupils in a class recital at the La Forge-Berumen Studios on January 22, in a program of classical and modern compositions.

Evelyn Lee gave a splendid rendition of the toccata and fugue in D minor by Bach-Taussig, and Katherine Philbrick, who was heard

this winter in three recitals at the studio of Jack Sparrow, the artist, played the Bach Italian concerto, displaying excellent pianistic qualities. Eduardo Godoy, a talented young Cuban and possessor of a beautiful technique, gave a poetical rendition of the Sonata Appassionata by Beethoven, while Harold Dart, a newcomer to the studios and a young pianist with a highly developed technique, gave an interesting group which comprised the Chopin Etude in A minor, the Moonlight by Debussy and Dohnanyi's Caprice, and Phil Evans presented a delightful group of modern compositions by Niemann, Ibert and Debussy, the Little White Donkey by Ibert being played with humor and delicate touch. Emilie Goetze brought the program to a close with an artistic performance of the brilliant Nialla Waltz, as well as the Island Spell by Ireland, and a new work by Mortimer Wilson, entitled Il Penseroso.

La Forge-Berumen Studio Notes

Pupils of Frank La Forge recently gave an interesting and artistic recital at the Bowery Mission in New York. Elizabeth Andres, contralto, who has sung at the Bowery on several occasions, showed splendid progress both vocally and as an interpreter. Hazel Rhodes, soprano, sang with fine style, revealing a pleasing voice of good range, freely produced. Nathaniel Cuthright gave great pleasure with his lovely tenor voice and exceptional interpretative ability. Marion Packard was a sympathetic accompanist and a well-schooled musician.

Phil Evans accompanied Carmela Ponselle at the National Democratic Club on January 18. February 1 he was at the piano for Cecilia Loftus in Detroit.

Frank La Forge was heard at the Astor Hotel on January 20, accompanying Mme. Matzenauer, and a few days later he again played there for Mmes. Schumann-Heink and Alda. On January 23 he appeared at the White House, playing for Mme. Matzenauer before President and Mrs. Hoover and their guests.

The weekly La Forge-Berumen musicale on January 23 over WEAJ was broadcast by Marie Castle, contralto, who sang with ease and artistic taste, and by Phil Evans, who played two groups of solos as well as the accompaniments, with verve and musical understanding.

Pupils of Frank La Forge and Ernesto Berumen gave the eleventh of a series of musicales over WEAJ on January 30. Louise Vermont, contralto, displayed a voice of volume and range, and she sang with artistry and musical understanding, while Hilda Holpeper played sympathetic accompaniments. Phoebe Hall, pianist, played with dramatic character and dash, employing splendid technique.

Schmitz in the Orient

E. Robert Schmitz, as has already been announced more than once, is now traveling in the Orient. Some press reports have come from Honolulu, where he appeared about two months ago in a lecture recital entitled National Consciousness in Contemporary Music. In the course of his program he played music of many lands: Russia, Hungary, France, Spain, England, America and Germany, the American offering being Whithorne's Times Square, and the English offering, Goossens' Bacchanale. He gave a lecture recital a week later on the music

of Debussy, of which he played an entire program. In a third recital, this time not a lecture recital, Mr. Schmitz played a miscellaneous program. Honolulu papers give much space to these appearances. In headlines one reads: "Schmitz Stirs His Audience," "Schmitz Scores Success," "Artist Wins Audience," "Schmitz Captivates Audience." One writer says: "If ever music came from a piano, it came with Schmitz at the keys. Debussy has in him an interpreter who finds a way to bring out strange rhythms and faint, indistinct but magical tonal colors." Another paper states: "The French pianist is a most brilliant performer. . . . Mr. Schmitz appears at times to have a score of hands and all their fingers thrilling with dynamic molecules. . . . Enthusiasm grew until at the close the applause kept up until the artist had responded with three encores."

Mr. Schmitz' tour takes him far and wide, and he will be back in America in the spring.

Grace Moore's Success

Pronounced enthusiasm greeted Grace Moore wherever she appeared on the Continent prior to her return to the United States this season. At the first of two farewell performances which she gave at the Opera Comique in Paris before sailing for the States, no less personages than Gustav Charpentier, the eminent French composer, and Mary Garden, led the applause which greeted the young American star after each act. Commenting on the young singer's European success, the Paris Comet said: "Miss Moore scored a veritable triumph at the Opera Comique. Her debut in that ancient Temple of Music was witnessed by an audience representing the condensed edition of the world's Who's Who. French critics were unanimous in their praise of her voice, her charm, and the finesse of her stage manners."

And in speaking of the second of her farewell performances, the Paris edition of the Chicago Daily Tribune had this to say: "Grace Moore, who is now taking her voice, her art and her triumphs to the States, was the object of great acclaim. Her voice never sounded more luscious, her acting was never more convincing. Her popularity with her Parisian audience is established. Never over applause with foreigners, they missed no opportunity the other evening to show Miss Moore they have taken her into their affectionate esteem."

Miss Moore scored a signal success on the Continent in the title role of Manon, Louise, Romeo et Juliette and La Boheme. In commenting on her performance in Manon, given at the Opera Comique, the Stage said: "Her Manon at the gala performance of Whitsuntide was a beautiful presentation. The lovely quality of her voice and her fine and sensitive acting have made her a great favorite; and added to this, a bewitching appearance made her Manon a triumph."

The Paris edition of the Chicago Daily Tribune, in its report of the same performance, said: "The Opera Comique presented a brilliant sight last night with every seat filled and many of them occupied by Americans who came to hear Miss Grace Moore sing the role of Manon in Massenet's delightful opera of the same name, for the first time this season."

Miss Moore made her first appearance at the Metropolitan this season on December 21 in the title role of Massenet's Manon, and has since been acclaimed by the American press in most praiseworthy terms.

Sanroma With New England Conservatory

Jesus Sanroma has been added to the piano faculty of the New England Conservatory of Music, his teaching having begun with the second semester on February 6.

A native of Porto Rico, where as a young boy he distinguished himself by conducting an orchestra, Mr. Sanroma entered the Conservatory in September, 1916, as a scholarship pupil of the insular government. He made a remarkable record for scholarship and appearances at student concerts, and on May 3, 1920, just prior to his graduation, he won the Mason & Hamlin prize of a grand piano, the judges being Pierre Monteux, conductor of the Boston Symphony Orchestra, Rudolph Ganz, pianist, and George W. Chadwick, Conservatory director.

Continuing his studies at the Conservatory after graduation, Mr. Sanroma began to play in concert in Boston and elsewhere, winning an appointment as pianist of the Boston Symphony Orchestra. In 1927 he went to Berlin to study for a season with Schnabel and to give recitals in several European cities. Since his return he has gained national and international standing as one of the foremost concert pianists. In October, 1928, he played the new Toch concerto in Berlin, and this piece he performed a few weeks later with the Boston Symphony. His recital of the present year at Symphony Hall had very favorable reviews.

Mr. Sanroma, in the first years after his graduation, was one of the junior teachers at the Conservatory. He returns as a faculty member.

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HERBERT WITHERSPOON'S NEW CHICAGO STUDIO

The above photograph of Herbert Witherspoon's new studio on North Michigan Avenue, Chicago, is one of the first evidences of the probable development of the 'near North Side' in musical activities. Mr. Witherspoon is probably the first musician of importance to establish private studios on this splendid boulevard, which, during the past two years, has been the scene of one of the most remarkable developments ever experienced in the city of Chicago. Mr. Witherspoon's future plans include other matters of importance in the musical life of the community.

STATEMENT CONCERNING GUY MAIER AND LEE PATTISON

By Lee Pattison.

[The following statement by Lee Pattison explains why Maier and Pattison, celebrated the world over for their concerts of music for two pianos, are to discontinue after next season that form of artistic activity. Comment upon Mr. Pattison's explanation of this termination of a fine thing is unnecessary. The letter speaks for itself. However, one cannot forego this opportunity of expressing personal regret, and in so doing one is surely expressing a universal regret, that these two pianists should cease to play together. The coming year perhaps may be so successful for both of them that they will decide that it is a good plan to adopt the prerogative of all humanity and change their mind.—The Editor.]

The announcement has been made that next season (1930-1931) will be the last in which Mr. Maier and I would make a tour of America in concerts of music for two pianos. There have been so many queries regarding that announcement, so many whys and wherefores, that there seems need of a public explanation.

Mr. Maier and I began delving into two-piano literature in 1916 and 1917 and gave several concerts devoted exclusively to that music during that season and in the fall of '17-'18. With the advent of America's entry into the war, we both went to France and were not able to think any more about concerts of any kind until the late spring of 1919. But since that time we have played a large number of concerts each season in America as well as appearing every few seasons in Europe and making a tour of Australia. This means that we have specialized in this kind of music for considerably more than a decade. We have been gratified and pleased at the interest and appreciation audiences everywhere have shown for these performances—and year after year we have spared no pains to make those performances not only as perfect as possible from the standpoint of ensemble, but also musically significant. We have enjoyed working out these ensemble programs and exploring a comparatively little known field of music. Musicians have been greatly interested and a number of composers have written compositions for two pianos—especially for us to play, or inspired by our performances. That was all good; and we were and are pleased to have given an impetus to musical composition even in a small way.

But even at best and with the new additions, the repertoire of two-piano music is a limited one. We have given the few really great compositions in that repertoire again and again, studying and restudying and continually giving to them our devoted attention. (There are, of course, a great many light compositions—charming to do, but which do not make for one's musical

growth). We have always prided ourselves on giving a varied fare in our programs, but still we feel we are beginning to repeat ourselves. Too much repetition will inevitably kill inspiration. The whole field of music is such a broad one, does it not seem foolish to go over and over one small corner of that field, just because it seems to have been successful—in the worldly sense?

Mr. Maier and I have always enjoyed working together—and still do. There has been no misunderstanding or quarrel between us (there have been questionings in this quarter), and our wives are also good friends—which is quite important, it seems. But we feel that by the end of next season we shall have reached the ultimate of what we can do by specializing to such an extent in one limited field of musical endeavor. We are not satisfied to get into a sort of musical treadmill. We want our audiences, if possible, to remember our concerts at their highest stage of perfection, and not risk letting them ever hear those concerts if they have gone stale or seem to be going stale.

It happens that we both are greatly interested in many forms of musical activity. During the past few years Mr. Maier has developed into a practical and effective thing his idea of children's and young people's concerts. He would like to devote more time and thought to it. He feels that the American music of the future is in the hands of the young, and quite rightly so. In his experimental classes at the University of Michigan he has brought out many fruitful ideas—not only in regard to the child beginner in music, but also regarding the adult beginner. He is vitally interested in music education and wants to go on exhaustively exploring in it.

While, on the other hand, I want to spend more time in composition. With full concert seasons year after year, one can perhaps toss off a few short compositions, but there is little time to work at the larger forms. This country needs composers who seriously endeavor to express themselves in the larger forms of composition. I may be wrong in thinking I have something to say in that way, but at least I do not want to go on indefinitely giving to that phase of my musical interest only occasional attention.

Both Mr. Maier and I will go on making solo appearances, and will no doubt be heard with string quartets and other ensemble organizations. We may even occasionally play together—for some special kind of concert. We are not retiring from solo playing or from the sphere of intense musical activity, but we are through with the specialization in one narrow field of musical activity—and after next season (1930-31) will not tour this country as "specialists" in two-piano music as we have done for so many busy seasons past.

Annabel M. Buchanan Urges Child Choral Groups

Two songs by Annabel Morris Buchanan, An Old Song and A Place of Dreams, were featured on the program by Marjorie Singleton Brown at the fourth convention of the sixth district of Virginia Federation of Mu-

sic Clubs at Norfolk, Va. On this same program Mrs. Buchanan, who is the president of the Virginia Federation of Music Clubs, spoke to the gathering, when she urged efforts toward the formation of choral groups among children, with the idea of ultimately forming a large united choir with hundreds of voices. She also stressed the necessity of creating a musical atmosphere for the children of today.

Milan

(Continued from page 5)

less inspired expression. Here the work possesses a tranquil beauty characteristic of the composer, who is particularly happy in creating the impression of the dying away of a tumult or the refreshing atmosphere and sparkling sunshine after rain. The use of a hidden chorus in these moments is both effective and distracting. Taken all in all, the opera is very satisfactory and the production left nothing to be desired.

The heroine's part was excellently sung by Mafalda Favero, and the part of the mother-in-law was equally well portrayed by Casazza. Ciniselli was equal to the task of making a live young man of the hero, while Weinberg's baritone was well displayed in the music of the uncle. The smaller parts were well cast and the chorus, trained by Veneziani, was up to its usual high standard. MARINUZZI PLAYS CLEMENTI'S HARPSICHOORD

The inauguration of Rome's opera season took place on St. Stephen's Night with a performance of Cimarosa's delightful Il Matrimonio Segreto under the capable baton of Gino Marinuzzi. The evening was robbed of some of its potential splendor by the fact that so many notable personalities had accompanied Mussolini to the dress rehearsal three days earlier. Nevertheless, the scene was brilliant enough to satisfy all but the most exacting. Interest was heightened by the fact that Marinuzzi himself played the recitative accompaniments and on a harpsichord which had belonged to Clementi. New scenery by Parravicini was an important factor in the success of the performance.

M. Gabriele Santini, of the Milan Scala, delighted Rome with his production of L'Elisir d'Amore, with Tito Schipa and Laura Pasini. It is superfluous to give a detailed account of the delirious ovations accorded the popular tenor during the course of the performance and especially after the graceful Una Furtiva Lagrima.

WAGNER AND ROSSINI IN NAPLES

It was a Wagner opera, Götterdämmerung, that opened the San Carlo season in Naples. Isidor Zagoaga and Maria Llacer, who in spite of their youth are established Wagner favorites, played the leading roles and Maestro Papi conducted before a packed house which was warm in its appreciation of the splendid performance. Papi's fine choral effects were a feature.

The following week Rossini's L'Italiana in Algeri, was produced, an opera that has recently come into widespread favor. This was its first appearance here since 1870, and it was given an excellent performance under Maestro Vitale.

AMERICAN SINGER SCORES IN TURIN

The performance of La Forza del Destino in Turin, given by the Scala company under the stage management of Forzano, drew immense crowds to the Regio. It is two years now since Toscanini first revived this work, since when it has been given in almost every theater in Italy, and the Turin performance was received with the same unanimity of approval that has greeted it everywhere else. Anita Clinova, who sang a principal role, is an American who has been steadily rising during the last three years, until today she may be counted among the leading mezzos in Italy. Maria Carena, Merli, Franci and Badini completed the cast.

At the same theater Richard Strauss' Electra recently made its Turin debut. The dramatic power of the music and the precision with which it was performed were partially responsible for its complete success. The singers were good, but the highest praise must go to Edward Capuana, the conductor. Turin is noted for its high standard of performances, although, strange to say, it has not the reputation of Parma for severe criticism. At this latter city the centenary of William Tell was celebrated at the Teatro Regio under Maestro Glione.

OPERATIC ACTIVITY IN ITALY

Thirty-one big seasons are at present in full swing in Italy, which means that almost every town of importance in the country has its opera company. Besides these, there are at least a hundred small companies out, and despite complaints to the contrary the majority of them are paying their way.

C. D'F.

Horszowski Wins Acclaim of European Audiences

Mieczyslaw Horszowski, who has been concertizing abroad during the past two years, has won the acclaim of his audiences everywhere he has played in Europe, the sort of recognition that is due a pianist of



PHYLLIS KRAEUTER,

standing before the entrance to the Institute of Musical Art, with her former teacher, Willem Willeke. The two cellists played together at Engineering Auditorium on February 4, when Miss Kraeuter appeared as assisting artist with the Elshuco Trio.

his caliber. For example, recently when he appeared as soloist with orchestra in the Mozart concerto in F major, the critic of the Gazette de Lausanne declared that the performance was "a divine thing," that never, even among the most illustrious interpreters of Mozart, had he heard a pianist converse with the orchestra with such an intimate understanding of the thought and form of the work. So truly impressed was this same critic that he stated that even the soul of Mozart, if the illustrious dead had the joy of listening to the performance, must have experienced the happiness of a creator who, having completed his work, finds it beautiful. "The conveying of the expressions, beautifully measured and well defined, the simplicity, limpid elegance and warm, sweet sonority of the tones, the surprising blending of the timbre of the piano with that of the other instruments, the precision, the exquisite delicacy, the purity of the orchestral voices, all of these things," he said, "made of the concerto a real wonder."

Junior Students of Master Institute in Recital

One of the most successful recitals by the junior students of the Master Institute of Roerich Museum took place on January 26 at Roerich Hall. Children from five to thirteen years of age gave notable evidence of their serious work and strivings.

Louis Schwartz, Tiela Fine, Tom Robinson and Richard Adler were heard in compositions by Beyer, Schumann, Beethoven and Jenkins, and, in spite of their youth, showed big tone and fine musicianship. Mildred Mischnoff, Alice Kahn, Jean Kraus, Annabelle Lapin and Libby Lapin played pieces of Burgmüller, Mozart, Schumann, Bach and Heller, with fine assurance and resonant tone quality. Two delightful dance numbers, one by Kitty Gordon, and the other by Mildred Mischnoff, Geraldine Teichner, Leonore and Ruth Goodman, and Hortense Huebsch, showed surprising ballet work by the children. Excellent understanding of style was manifested by Muriel Greenburg, Shirley Kosman, Jimmie Mather, Selma and Bernice Glaser, and Elsa Garillo. Two unusually talented children, Sylvia Karlit and Dorothy Blumberg, gave a fine performance of Schumann and Tchaikowsky, while notable musicianship and good ensemble was shown by Marjorie Tas, violin; David Landsman, cello, and Sylvia Karlit, piano, in a trio by Misk.

The students are pupils of Mrs. Percy Such, Ethel Prince Thompson, Edith Carle, David Barnett, Ida Goldstein, Sina Lichtmann and Maurice M. Lichtmann.

A large audience visited the Roerich Museum after the program.

Perkins Issues Pamphlet on Diction

Lyman Almy Perkins, vocal pedagogue of Pittsburgh, Pa., has written an authoritative pamphlet on diction, its usage and mal-usage, which is entitled Principles Upon Which Correct Singing Should Be Used. Harvey Gaul comments on this pamphlet in a little squib in the Pittsburgh Post-Gazette, declaring that he would commend it to every singer who would like to know something about the art. Mr. Perkins, he says, speaks clearly and to the point, frankly admitting that "teachers are at fault for poor enunciation."

In addition to his teaching activities, Mr. Perkins is conductor of the Choir Ensemble Society, which assisted at an organ recital given by Dr. Koch in Carnegie Hall, Northside, on February 2.

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Bishop Pupils in Fine Recitals

Frank Bishop, curator of music at the Detroit Institute of Arts of Detroit, Mich., presented his pupil, Evelyn Gurvitch, in her debut piano recital at the Institute on January 24. The audience, which completely filled the auditorium, was enthusiastic over the playing of this young artist. She proved herself a talented pianist, her work showing



EVELYN GURVITCH,
artist-pupil of Frank Bishop.

a maturity far beyond her youth and inexperience. The program opened with the Cesar Franck prelude, chorale and fugue, which was splendidly played, followed by a group of modern pieces by Scarlatti, Debussy, Scriabine and Prokofieff; two Chopin numbers, and the first movement of Schumann's concerto in A minor, in which the orchestra accompaniment was played by Mr. Bishop on a second piano. Miss Gurvitch revealed good technique and lovely tone in both her classic and modern works.

Another pupil of Mr. Bishop, Czeslaw, Cialek, fourteen year old pianist, recently appeared at the Detroit Athletic Club, playing brilliantly a group of Chopin, Mendelssohn and Paderewski numbers. He will go to Europe this summer with Mr. Bishop.

Société de Musique de Chambre d'Anvers Seeks American Works

The Société de Musique de Chambre d'Anvers has the courtesy to send the MUSICAL COURIER a number of programs of its recent concerts. This society, exclusively formed of professional musicians, has for its aim the propagation of contemporary music, and requests the MUSICAL COURIER to give it information regarding American chamber music works. The works wanted are for strings or for wind instruments, with or without piano. The MUSICAL COURIER has turned this material over to the International Society for Contemporary Music, American Section, for its attention. This American Section is desirous of being informed of every development in contemporary American composition. It may be reached through the MUSICAL COURIER, and teachers and composers—especially the more or less unknown ones of the younger generation—are requested to send in lists of works and other details.

Isabel Knight Hatfield's Recital

Fay Foster presented Isabel Knight Hatfield, soprano, in a song and costume recital at the Aeolian Salon on January 25, and drew an audience which overflowed the Salon into the adjoining chambers. Miss Hatfield sang in five languages, French, German, Italian, Spanish and English, her diction in each being remarkably good. Her voice was of pleasing quality and well placed. Her

poise and self possession would have reflected credit upon many old habitués of the concert platform. Miss Foster presided at the piano and gave her usual admirable support to the singer.

Five of the numbers were Miss Foster's compositions: Five Panels from a Chinese Screen. In the rendition of these Miss Hatfield wore a quaint and becoming Chinese costume, and in the Spanish group a picturesque Spanish costume of red and black.

The Celeste Trio consisting of piano, cello and violin, pleased with a Chinese and a Spanish group. The floral offerings covered the piano and all available tables and stands.

Vienna

(Continued from page 5)

But confused though the libretto is, there are still some scenes which contain all the elements of operatic success. The scenic prologue, for example, is gripping in its dramatic conciseness, and in the stage setting which Dr. Wallerstein provided it assumed the depth and power of a music drama. Shakespearean in grandeur, too, was the scene in the Senate. No word of praise could be too high for the orchestra and for Clemens Krauss, the conductor. A more perfect production has not been seen and heard here in decades.

A FINE CAST

Krauss and Wallerstein wrought wonders with the singers. Maria Nemeth, in the sole woman's role of the opera, gave another example of her vocal opulence and even in her acting showed traces of improvement. Pataky displayed one of the loveliest tenor voices now before the public, and Wiedemann, as the wicked chancellor, was intensely dramatic. Manowarda, as Fiesco, came into his own once more; it is one of Director Krauss' great merits to have lifted this excellent bass singer from undeserved oblivion into well merited prominence. Only Wilhelm Rode, as Boccanegra, was disappointing.

The Gesellschaft der Musikfreunde has been active under the direction of Robert Heger lately. Among other things, they gave an impressive performance of Bach's Kunst der Fuge in Gräser's arrangement, and a concert production of Handel's Esther (a rather belated Viennese premiere), just prior to Heger's departure for his season with the Scottish Symphony Orchestra in Scotland. The great feature of Esther was, aside from Heger's authentic conducting, the singing of Ria Ginster, a German soprano who repeated and even surpassed her last year's success with the same society. She is one of that now almost extinct species, a real oratorio soprano and she created a small sensation here.

TWO NOVELTIES

At the Konzertverein, Leopold Reichwein has added another novelty to his record, namely Prokofieff's Symphonie Classique which had a fine performance. The choral concerts of the Konzertverein are still largely in the hands of Paul von Klenau, who recently conducted the first public performance of Sursum Corda, by Arthur Piechler. It is a work based on rather exalted poems by Gertrud von Le Fort, and proved its composer to be an erudite and cultured musician.

Two new pianists who have recently been heard here are Petra Göring, who distinguished himself in a recital, and Eugenie Socha, who made her debut in nothing less taxing than Rachmaninoff's second concerto. Paul Emerich, long known and recognized in Vienna, once more coped with the much-advertised Moor Duplex Piano, this time with one of the new Bösendorfer models. Even an accomplished artist like Emerich, who played interesting compositions written especially for this instrument by Paul Pisk (Pasacaglia) and Emerich himself (Variations on the Marseillaise) could not convince us of its superiority over the ordinary piano.

ROSENTHAL STARS

Mme. Hedwig Kanner Rosenthal, the charming and gifted wife of the great Moriz and one of the pedagogic "white hopes" of the city, recently demonstrated the accomplishments of the new generation of Viennese pianists at her annual pupils' recital. We have come to expect from her a worthy continuation of the Rosenthal tradition, but this year's program—devoted to "Music, Modern but not Atonal"—surpassed even her record.

It was indeed a brilliant array of talent marvelously trained. The two stars of the Rosenthal class—Renee Gärtner and Poldi Mildner—were once more in evidence, the latter having developed into a full-fledged virtuoso with whom the world will soon become acquainted. A third star was Therese Tröster, a little wizard for octave technique and a fine musician, as she demonstrated at her own recital a few days later.

PAUL BECHERT

Jacques Gordon's Concert Activities

In addition to his many orchestra and quartet activities, Jacques Gordon, violinist, and principal of the quartet which bears his name, has also been playing many solo con-

certs. He began the season at the Washington Festival, where he played a Bach Sonata with Harold Bauer, and filled engagements in Mansfield, O.; Erie, Pa.; Euclaire, Steubenville, Kenosha, and Oshkosh, Wis.; Greensboro, N. C.; Danville, and Huntington, W. Va., and Corning, N. Y.

Mr. Gordon also played Glazounoff's concerto with the Chicago Symphony Orchestra, under the personal direction of the composer, besides numerous engagements in and around Chicago.

Memorial Concert at New England Conservatory

BOSTON, MASS.—In memory of Ella Dyer DeVoto, pianist, wife of Alfred DeVoto, of the faculty of the New England Conservatory of Music, a concert was given in George W. Brown Hall of the Conservatory building by Beta Chapter and the Boston Club of Mu Phi Epsilon. The following program was given by distinguished artists of the sorority to which Mrs. DeVoto belonged: (Bach-Busoni) Chaconne, Susan Williams; three songs from Richard Strauss, Foog and Saint-Saëns, Abbie Conley Rice; an appreciation of Mrs. DeVoto, by Wallace Goodrich, dean of the Conservatory faculty; (Saint-Saëns) Fantaisie for violin and harp, Ruth Austen and Artiss deVot; (Liszt) harmonies du soir, and (Chopin) Berceuse, Dai Buell.

Mrs. DeVoto, who died last June, was a native of Salt Lake City, and a graduate of the Conservatory in 1910 as a pianoforte pupil of Mr. DeVoto. Following her marriage to her former teacher she continued to teach at the Conservatory where she



FLORA BELL,
coloratura soprano, who recently returned from Italy after an absence of eighteen months. During that time Miss Bell earned much favor in Lucia di Lammermoor.

was known to many pupils as a woman of great charm of personality and spirit of helpfulness. She had been for many years alumnae secretary of Mu Phi Epsilon and she was one of the charter members of Pi Kappa Lambda, which in American music schools holds a position similar to that of Phi Beta Kappa in the colleges.

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—Pitts Sanborn, New York Telegram.

"Goldsand showed his exceptionally beautiful singing tone; his playing was applauded by an immense audience."
—Olin Downes, New York Times.

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DECEMBER 5, 1929

ANGELES EVENING HERALD

Cellist is
Sensation

PIATIAGORSKY
ACCLAIMED BY
MUSICIANS

Cellist Playing at Philharmonic Wins Praise of Orchestra

By CARL BRONSON

Musicians themselves are the best judges of other musicians. And so, Gregor Piatigorsky, the distinguished Russian cellist who plays with the Philharmonic orchestra tonight and tomorrow afternoon must be a genuine genius.

Here's why:

The other day, at rehearsal he played before the 100 or more musicians who make up the orchestra, he created a sensation. The musicians, after hearing him, laid down their instruments, gathered around him ecstatically, and then—rushed out to the box office, to pay their own good money for tickets for their families and friends to hear what they had just heard.

HEARERS THRILLED

No better demonstration of the Russian cellist's powers could be given.

Undoubtedly Paganini at his best was not a whit more heavenly on his violin than is Piatigorsky on his heavenly voiced violoncello. In fact the stories of each run with many parallels.

To describe him as the *King of the Cello* might give some faint idea of the sensations which thrilled those who heard him yesterday. After he had played, the musicians clustered around him with pale, ecstatic faces, recognizing that out of the ages had come one who would now touch their souls; one irresistible, omnipotent in the cello realm.

Piatigorsky and Dr. Artur Rod-

Los Angeles Times

BRILLIANT
DEBUT IS
RECORDED

Piatigorsky Acclaimed as
True Artist of Cello at
Philharmonic

BY ISABEL MORSE JONES

The great cellist, Gregor Piatigorsky, played with the Philharmonic Orchestra last night and broke all records, for virtuosity, for enthusiasm registered by the audience and for encores at a symphony concert. His first introduction to Los Angeles came in the solo part of Strauss' "Don Quixote," which

By HERBERT KLEIN

SHATTERING one of the supposedly sacrosanct rules of Thursday evening-Friday afternoon Philharmonic concerts, Gregor Piatigorsky, young Russian cellist from Germany, played an encore in response to thunderous, undying applause which followed his breath-taking playing of Dvorak's vigorous Concerto in B minor at Philharmonic auditorium last night.

This done, and the ovation from audience, orchestra and Conductor Rodzinski still persisting, he played another encore! Total: two encores (both Bach works); and the rule said none!

It was the most amazing reception given to a soloist within the last two seasons, and probably some more besides. But then, Piatigorsky, tall 26-year-old magician, is certainly one of the outstanding virtuosos of the musical world today.

His work in Strauss' intricate

LOS ANGELES EXAMINER

RUSSIAN CELLIST
GIVEN OVATION
AT PHILHARMONIC

By Patterson Greene

PRECEDENT collapsed at the Philharmonic Auditorium last night. And no one noticed, no one cared.

Gregor Piatigorsky played the cello with the Philharmonic orchestra, and a capacity audience lost all reserves and went delightfully mad. They screamed and stamped. Orchestra players laid down their instruments and added their cheers and clapping to the general detonation. No artist that I have heard here has met with a reception even approximating this one. Such was the tumult that Piatigorsky finally had to break down the rule of long standing, and play not only one encore, but two. And it was Conductor Artur Rodzinski himself who handed him his cello from the wings, and bade him go forth and quiet the multitude.

When Mme. Curie discovered radium, she doubtless had a hard time explaining what it was. Its total newness blocked all comparison. Such is the case with Piatigorsky's tone. It is ineffable, disembodied, radiant. Sometimes of a piercing beauty that hurts, like strong sunlight on the eyes; again an elegant brooding. And if I am growing maudlin, I am not ashamed. That is quite the proper way to feel after Piatigorsky plays.

He was heard in the obligato to Strauss' "Don Quixote," in which

(Steinway Piano)

DECEMBER 6, 1929

ANGELES EVENING HERALD

GUEST CELLIST
IN MASTERFUL
CONCERT

By CARL BRONSON

A giant firebrand of musical genius thrilled an appreciative audience of capacity proportions at the Philharmonic auditorium last night, and made the first of the fourth symphony pair of the Philharmonic orchestra a never-to-be-forgotten event. This master cellist, Gregor Piatigorsky, came to us

FRIDAY, DECEMBER 6, 1929

LOS ANGELES EVENING EX

Heus Incarnate Exalts and Moves Hearers

Memorable Soli With the Philharmonic

In a Program of Epic Caliber

By BRUNO DAVID USSHER

That Hellenic myth of Orpheus, godly singer-harpist, became fact and revelation last evening at the Auditorium when Gregor Piatigorsky caused birds to cease their twitter, tree tops hold still in their rustling, made the rushing river hold its flow, shy animals of the ground forgot fear and the wild beasts of the human heart lay down, while he drew a divine bow across a divine violoncello.

A true-born son of Orpheus, proved himself this young, tall Russian, for whose sake the "no-encore" rule was waived twice in succession, after he had rendered the musical title role in the symphonic tone poem, "Don Quixote," by Richard Strauss, and blessed the audience once more during the B-minor Dvorak concerto.

His technic is a great wonder and the greater wonder is that the message is yet greater. One may believe or disbelieve in Jehovah, but conviction or doubt must be experience. So of this St. Gregory of the violoncello, who, miraculously knows all, to understand and proclaim all, with the still small voice and the fullness of the prophet of Platonic as well as Dionysian beauty. His instrument is a holy of holies where sinners and saints weep and are confirmed and reconfirmed in a heaven that holds the earth and infinitude. He is Orpheus incarnate.

Cellist Shows
Great Genius
In 2 Concerts

Piatigorsky Blends Self
With Music at Hand
Says Donavan

By WILLIAM E. DE

Journal-Transcript Mus

Gregor Piatigorsky, played Saturday, afternoon, at the Majestic theater in a concert under the auspices of their Musical club. His consisted of pieces by Beethoven, Schumann, and Brahms.

DAY, DECEMBER 13, 1929

SAN FRANCISCO EXAMINER

CELLIST WINS
HIGH APPROVAL

By REDFERN MASON.

Musicians who regret the good old times and wonder where are the great artists of today will do well to listen to Gregor Piatigorsky, the cellist. Piatigorsky gave a recital last night in Scottish Rite Hall and demonstrated, as Vladimir Horowitz has also done within the last few days, that he is an artist of the first rank. Let the pessimists put that in their pipe and smoke it. "Comparison are odorous," as Mrs. Malaprop would say, or one might be tempted to compare Piatigorsky with Pablo Casals. Neither would suffer by the comparison. They play the same instrument; but each is sui generis. Boccherini's A major Sonata, the Bach Suite in C for cello alone, the

Rare and precious

Unique when

PIATI

"Something new

AMAZING CELLO

GENIUS PLAYS.

Piatigorsky is a young man—very tall young man—and his youth adds one great quality to his playing: an intense enthusiasm. It is, however, not an immature enthusiasm, mindless, only a well-controlled, undistorted line. It is an enthusiasm held in check by intelligence, so that the music has not only a well-nigh flawless revelation of its content, but also an added buoyancy which gives



WITH Piatigorsky the 'cello proved to audiences from did previously throughout Europe and as sensitive as the violin human voice."

PIATIAGORSKY'S first American Jan. 29, 1930, in the concert, including appearance Los Angeles, and New York

He returns for a second American 20, 1931. Write now for open

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CONCE
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Representative
(All criticisms reproduced)

Piatig
As

BY MARJ
The New
Gregor Piat
cellist—a virtu
and musically
Francisco deb
Auditorium on
SAN

Piatigo

Nestled in the chest and cello rare spotlight of novelty it did. Scottish Rite personally end artist and Piatigorsky.

In his long cello quickened bearing gait to fiddle. He ri

"Acclaim" - "Ovation" - "Triumph"

words to any artist!
plied to a 'cellist!

ORSKY

the way of 'cellists"
S. Chotzinoff, New York World



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PIATIGORSKY RECITAL MASTER PERFORMANCE

Young Russian Violoncellist
Enthrals Big Audience

come into the limelight. He has
York to San Francisco (just as he
that the 'cello can be "as brilliant
rilling as the piano, as rich as the

tour lasted from Nov. 5, 1929 to
which the young 'cellist played 31
the Philadelphia, Chicago, Detroit,
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(This page are facsimile reprints)

sky Is Acclaimed Master of Cellists

FISHER
Editor
As a master
nt, physically
ing his San
Scottish Rite
lay night on

SAN FRANCISCO CHRONICLE, SATUR

Enthusiastically Acclaimed in Cello Recita

By ALEXANDER FRIED

Of the more modern choices
his program two were remarkab
Bloch's "Prayer" and an "Itali
Rhapsody," by Mainardi, a compos
little known in this country. T
former, a heartfelt Hebrew invoc
tion, is one of Bloch's most movi
smaller works. The latter contras
impressively a mood of reflecti
with thrilling energies of rhythm.
The splendor of the performan
of the difficult "Rhapsody" am

THE WORLD;
Y, DECEMBER 30, 1929

Music

By Samuel Chotzinoff

A Great Cellist

Yesterday's Philharmonic-Symphony
matinee was led by Mr. Hans Lange,
the orchestra's assistant conductor, Mr.
Mengelberg having been confined to
his bed by a cold. Mr. Lange is a good
musician and assumed his unexpected
duties without fuss, playing the sched-
uled program as neatly as if he had
prepared it at leisure. Particularly
praiseworthy was his accompaniment in
the Dvorak Cello Concerto, which, ex-
cept for a few obstreperous moments,
provided an easy background for Mr.
Gregor Piatigorsky, the soloist of the
afternoon.

This Russian artist is something new
in the way of cellists. The cello be-
longs to that small class of instruments
for which one is always apologizing, un-
less, of course, it happens to be played
by a Casals. It is fine for melody, we
say, but altogether inadequate for tech-
nical display, for the fleet passages, the
scales, the arpeggios, the thirds, sixths
and octaves which go so well on the
violin. Its bottom register is one in-
distinct rumble, its top squeaky and
difficult to manage. The trouble is
that most of the large works for cello
take little account of the limitations
of the instrument, with the result that
we find ourselves devoured by boredom
while listening even to capable cello
virtuosi.

Yesterday Mr. Piatigorsky caused us
to revise our opinion about the cello.
In his hands the instrument shed its
reputed limitations. The lower re-
gister yielded beautiful sounds, as did
the highest. The technical matters
that Dvorak burdened it with came
through as brilliantly and as easily as
they would have on a fiddle. The sym-
pathy it disclosed for the problems
it encountered made us suspect that
the fault is usually not in the in-
strument but in the performer. We
never suspected the capabilities of the
guitar until Mr. Sergovia and the Agui-
lar Lute Quartet came along.

So much for Mr. Piatigorsky's mas-
tery of the mechanics of the cello. In
addition to that he is one of the most
poetic and sensitive performers now
before the public. His tone is beauti-
fully straight—that is, it has quality
but no "wobble" strength and volume
but no roughness, tenderness with no
suspicion of sentimentality. It is as
thrilling as personal as Kreisler's, as
"buttery" as Casals'. He phrases with
that superefficiency that takes no thought
of mere effect, and he plans his musi-
cal story according to the dictates of
the text and his own very exacting
aesthetic sense.

SAN FRANCISCO
CALL-BULLETIN

PIATIGORSKY SCORES S. F. TRIUMPH.

By MARIE HICKS DAVIDSON

The Judson-Wolfe Concert Bu-
reau scored another triumph in San

Francisco last
night—the sec-
ond in a week—
when it present-
ed Gregor Piatigorsky in a vio-
loncello recital at
Scottish Rite
Auditorium.



JANUARY 25, 1930.

NEW YORK TIMES, SAT

MUSIC

By OLIN DOWNES.

Gregor Piatigorsky Plays.

Gregor Piatigorsky, the distin-
guished 'cellist, who made his debut
in New York at a concert of the
Philharmonic-Symphony Orchestra in
December, gave his first recital in
this city last night in Carnegie Hall.
The results only served to intensify
the impression made by Mr. Piatigorsky
at his earlier appearance here.
The test of the cello as a solo in-
strument is more severe when the
'cello is accompanied and set off by
the tone of the symphonic orchestra.
Last night Mr. Piatigorsky confronted
a large audience, favorably dis-
posed by his earlier success but none
the less exacting and discriminating.
He gained the hearty and unqualified
endorsement of this audience. He
accomplished something else: he
showed that the cello is by no means
a negligible quantity as a solo in-
strument.

This is not the popular opinion of
the violoncello. The average 'cello
recital is a bore. The 'cellists who
find recital audiences and pursue
their profession as virtuosos, either
as a result of the most exceptional
achievements or private means or
teaching, are few. Mr. Piatigorsky
belongs by right to this choice circle.
He is an admirable technician, in the
sense that his technic is excep-
tionally supple, a vehicle for his mu-
sical thought, and completely fused
with it. Physical limitations have
not power to embarrass him as an
interpreter; rather the technic
heightens the power and color of the
musical expression. Mr. Piatigorsky
has a warm and sonorous tone in
singing passages, and a fine variety
of color. He can sing a melody with
a superb breadth and resonance; he
can ornament with floridura as de-
licate as lacework. Virtuosity is only
employed by him with an expressive
end in view.

CHICAGO DAILY TRIBUNE

Russian Gives Thrill to Critic at Stock Concert

Gregor Piatigorsky Shows Mastery of Cello.

BY EDWARD MOORE.

Gregor Piatigorsky, cellist, would
seem to be the most recent celebrity
among the music makers. If there
were a larger literature of music for
the cello, which there is not, and if he
played it all as he did the Dvorak con-
certo yesterday afternoon, which he
probably would, the seeming undoubt-
edly would become a certainty.

He was the soloist with the Chicag
Symphony orchestra, and by virtue of
that fact he became a good bit of a
sensation. A placid young Russian
giant, with shoulders about like Chal-
lapan's, it almost seemed as though he
would be able to put his cello under
his chin, if not after the fashion of a
violin, perhaps like that of a slightly
dilated viola.

But he did not. To outward ap-
pearance he was like any other nor-
mal cellist. But to the inner ear there
was about the same effect as Hori-
owitz creates on the piano, extraordi-
nary beauty of tone, extraordinary
rears of agility that looked easy and
became exciting, extraordinary
breadth and warmth of interpretation.

DAY, JANUARY 25, 1930.

NEW YORK TELEGRAM

Slav 'Cellist Is Acclaimed

Piatigorsky Triumph- ant in Bach Suite.

By HERBERT F. PEYSER.

It was in Bach's unaccompanied
suite in C major, however, that Mr.
Piatigorsky rose to the fullness of his
stature. Of this taxing creation he
gave a performance so excellent that
Casals at his greatest might despair
of surpassing it—a performance sig-
nified by an extraordinary acute-
ness of rhythm, exquisitely sculp-
tured phrasing astonishing range
and contrast of dynamics and an
unremitting musical sensitiveness
which lent the work a poetic signifi-
cance over and above what it
ordinarily achieves. So delicate a
balance, moreover, did Mr. Piatigorsky
contrive between Bach's
thought and the instrument which
voiced it that for once this music
did not seem to overweight its me-
dium of expression. The current
season has brought few things as
magnificent.

CHICAGO DAILY NEWS

SYMPHONY FANS AGAIN THRILLED BY PIATIGORSKY

BY MAURICE ROSENFELD.

Piatigorsky, young Russian violon-
cello virtuoso, who made a sensa-
tional debut here with his playing as
soloist with the Chicago Symphony
orchestra last Friday and Saturday,
appeared again as soloist yesterday
afternoon at Orchestra hall in the
Tuesday series of symphony concerts
under Frederick Stock, conductor,
and added many admirers to those
who already found him to be an ex-
traordinary artist on his instrument.

He played at this concert the
Haydn concerto for violoncello, in D
major, opus 101, and again produced
a tone of silvery smoothness, a re-
strained, refined style of interpreta-
tion, a musical intuition and a per-
fectly articulated technical dexterity.
He was recalled many times at its
conclusion, the orchestra sharing in
the applause.

The program which Mr. Stock pre-
pared for this concert was all music
of the period preceding our modern

NOVEMBER 9, 1929

EDGER-PHILADELPHIA

Cellist of Unusual Gifts

Gregor Piatigorsky proved a cellist
of unusual gifts and equipment, both
technical and artistic. He selected
the Dvorak concerto, probably the
most difficult in the literature of the
violoncello, because of the technical
demands of the first and the last

PUBLICATIONS

(Akademische Verlagsgesellschaft Athenaion, Wildpark Potsdam, Germany)

Handbuch der Musikwissenschaft, edited by E. Bücken. (The following review, by Dr. Karl Geiringer, applies to the first three volumes of this monumental work: *Moderne Musik seit der Romantik* by H. Mersmann; *Musik des Rokoko und der Klassik* by E. Bücken; and *Musik des Barock* by R. Haas.) The Editor.

The strikingly new feature of this scientifically most serious work is the overwhelming abundance of its illustrations. On each page pictures accompanying the text, forming this by themselves a history which can quickly be grasped and easily remembered. So the tendencies of our time towards visuality are fully satisfied, without any prejudice to the scientific exactness. The immense domain of the entire music science is divided into historic sections, each of which is entrusted to a special historian. The whole work, however, forms an organic body, as each of these sections is subdivided according to the same points of view. H. Mersmann undertakes the difficult task of describing from a historic viewpoint music, which is constantly changing and developing. His *Moderne Musik seit der Romantik* cannot therefore give us objective knowledge, but only subjective ideas, and just this fact makes the book such a vivid and vigorous work. Mersmann's interpretation of the actual personalities is always interesting, never narrow-minded.

Quite another system is at work in Bücken's *Musik des Rokoko und der Klassik*. This eminent historian (at the same time the very meritorious editor of the whole work) uses all the devices of science to describe most exactly the actual state of music history. Though also the smallest work is taken into consideration, the great scientific relations are clearly worked out. In the introduction Bücken deals with the cultural conditions and the part of each nation in musical history; then the principal phases of development are treated: victory over musical baroque (the galant style), expressive (sentimental) and classic period (represented by the work of Ph. Emanuel Bach, Hady, Mozart, but not Beethoven). In this book an immense material is brought into a perfectly organic form, and everywhere we find beside thorough summaries precious new investigations.

Similar features can be found in R. Haas' *Musik des Barock*. Numerous fine observations and special researches make the book most important for the historian and at the same time very interesting for the great public. A surprise are the pictures collected with special care and understanding. Haas' study—clearly based upon results of original researches—gives an encyclopedia of musical baroque, remarkable for its great pregnancy and clearness. So Bücken's work has proved excellent with these first three volumes.

(G. Schirmer, Inc., New York)

The Musical Quarterly, January, 1930. —Carl Engel, the new editor of the *Musical Quarterly*, succeeding the late O. G. Sonneck, continues the policies which have maintained since the organization of this splendid musical journal in 1915. The style of the paper as ever is dignified, informative and interesting. Writers are permitted to have their say, but nothing that is merely popular and ephemeral is welcomed in these pages.

We have here the usual variety of subjects: *Musical Modernism*, by Colin McAlpin of London; *Notes on a Trip to Frankfurt in the Summer of 1927*, by Henry F. Gilbert (for the Festival of the International Society for Contemporary Music, where Gilbert's *Place Congo* was played); *Musik Among Arabians and Negroes* (Furness); *Albert Roussel* (Premieres); *Elizabethan Keyboard Music* (Andrews); *Balakirev* (Belaiev); *Musicians*

before the Revolution (Prod'homme); *Paganini* (Istel); *Breton Folk-Songs* (Beede); *Composing for Radio* (Raven-Hart); *Wagner* (Morgan-Browne).

This is evidently too much to cover decently in any review. Therefore the reviewer will not attempt it. A word, however, regarding the first article, *Random Reflections on Musical Modernism*, by Colin McAlpin of London. Mr. McAlpin remarks, "Many of the ablest theorists have condemned some of the finest music just because it fell foul of their legalistic speculations"—Quite so!

This brings our author to a discussion of the laws of music, and he puts them in their proper place. He asks, "Why, then, quarrel with the neo-harmonists, who seek to liberate the spirit of musical man for flights of higher expressiveness?"—Very few music lovers quarrel with the neo-harmonists, as Mr. McAlpin calls them, when they are sincere. It is the mountebanks and the talentless fame seekers that are causing all the trouble today.

Mr. McAlpin goes on for several pages, demonstrating the progressiveness of science, art, literature, philosophy, and sees no reason why music should not also be in like manner progressive. Further on our author says, "It cannot be denied that contemporary composers have had to face much bigotry and opposition from the enemies of progress." Not exactly that; rather, opposition from the enemies of music which cannot be whistled.

Mr. McAlpin himself speaks of tunes. He says: "But what of the future? To indulge the prophetic fancy: Why should not inscrutable India, with its rich, potential idealism, awaken to a tuneless, national self-soul?"—"Tunes!" You see, even a modernist is expected to be tuneless. The trouble with the modernists, and with almost all modernism, is that they are not tuneless. This statement has been made over and over again; it cannot be repeated too often. Mr. McAlpin writes a well conceived and executed "boost" for modernism; he would have done well to urge the modernists to be a little more contemporary in their approach to the taste of our own day.

Rubinstein Club Musicale

Clementine De Vere-Sapio was chairman of program at the third luncheon-musical February 11, Hotel Plaza, the program beginning an hour late (following the luncheon), with these artists: Louise Stallings, soprano; Raymond Hunter, baritone; the Sapio-Schultz-Veitch trio, with Edward Hart accompanist. The Sapio Trio played as they looked, that is, daintily, especially the scherzo from the Mendelssohn D minor trio, adding an encore. Miss Stallings sang songs by American and European composers, an interesting novelty being Sapio's own *Premiers Mots* (First Words), a song of pastoral character, the composer at the piano. Miss Sapio played effectively pieces by Debussy, Chopin and Albeniz and Mr. Hunter was heard in classic and modern songs; his resonant voice gave the right style to the devil-may-care *Nichavo* (Manazucca) and his temperamental interpretation of the Pagliacci prologue brought an encore. Later he sang Edwards' *My Own United States*, finishing the program with a *Trovatore* duet, sung with Miss Stallings.

Fay Foster and her artists will give the fourth musicale March 11, and the next evening concert date is April 22.

Superlative Praise for Luboshutz

When Lea Luboshutz appeared last month before the Matinee Musical Club of Cincinnati, she again drew the same superlative praise that has followed her every appearance in that city, and in fact, everywhere that she has played.

In his review in the *Cincinnati Enquirer*, William Smith Goldenburg declared that the art of this sterling violinist is outstanding and her virtuosity may be described only in terms of the superlative, and, said



LEA LUBOSHUTZ,
violinist, who won the Cincinnati critics' praise for her remarkable performance before the Matinee Musical Club.

he, "to comment again at length upon the many virtues of her playing, upon her superior technical equipment, her insight into the meaning of the more important works that she essays, the rare delicacy and refinement that mark her performance of the lighter pieces, the profound scholarship she manifests in giving fresh expression to the masterpieces of literature for the instrument of which she is so worthy an exponent—thus to comment would be to repeat what already has been said in the public prints. There is only one Luboshutz."

Mme. Luboshutz is a reliable technician, but, in addition to that, as Mr. Goldenburg also points out, she is the ideal medium through which the idiom of the composer finds adequate translation, and to tire of her superb artistry would be to admit a distaste for fine music properly performed and authentically interpreted.

It would be possible to quote praise without end of this violinist, but it can nicely be summed up in the words of Mr. Goldenburg, "Heart and mind become a single unit for interpretation when Luboshutz plays, for she approaches everything from the intellectual side and vitalizes it with the warmth that only deep emotional reaction can impart to the performance of any gifted artist of the concert platform."

Institute of Musical Art Concert

The seventeenth annual students' concert of the Institute of Musical Art of the Juilliard School of Music was given at Carnegie Hall on Wednesday evening. The orchestra, playing under the direction of Willem Wilke, gave Goldmark's overture, *Sakuntala*, and the overture of the Roman Carnival by Berlioz. The orchestra also accompanied a portion of the Beethoven concerto and Cesar Franck's symphonic poem, *Les Djinns*, for piano and orchestra. In all of this the playing of the orchestra was quite remarkable, and so good indeed that it would have done credit to a regular professional organization. The allegro from the Beethoven concerto was played by Vladimir Selinsky with impressive scholarship, and Edna Bockstein gave a brilliant performance of the piano part of Franck's symphonic poem. The string section of the orchestra played an octette by Svendsen with a good deal of weight and sonority and excellent intonation. The Madrigal Choir of the Institute, conducted by Margarette Dessoff, sang a psalm by Grieg with impressive balance. There was a large audience and much applause. Willem Wilke, it may be remarked in passing, is such a fine conductor that it is really surprising that he has not been placed at the head of one of America's leading symphony orchestras.

Foreign News in Brief

AUSTRIA'S SUMMER COURSES OF MUSIC

VIENNA.—Austria is preparing two big international music courses for the summer of 1930, to continue, on a larger scale, those given last summer. From July 1 to August 15 a course will be held at the lovely ex-Imperial castle of Laxenberg, near Vienna, with the following staff: Clemens Krauss, Geza de Kresz (violin and chamber music); Ernst Krenek (composition); Paul Grümmer (cello and chamber music), and others. At Salzburg, there will be a master class for conducting at the Mozarteum Conservatory, from July 5 to September 5, with Clemens Krauss, Franz Schalk, Bruno Walter, Paul Gräner and Bernhard Paumgartner in the staff. Also at the Mozarteum, between July 25 and August 25, Rosa Papier Paumgartner will hold singing classes, Felix Peteyrek classes for piano, and Franz for organ. P. B.

NIJINSKA BALLET MISTRESS AT VIENNA

VIENNA.—The long expected resignation of Sascha Leontjeff from the post of ballet master at the Vienna Opera has come into effect and his successor is Mlle. Nijinska, sister of the great dancer Nijinski. She was formerly connected with Diaghileff's troupe and with Ida Rubenstein's Ballet. Nijinska is expected to effect the long-promised complete reform of the Vienna Opera's corps de ballet. B.

THE NEXT SALZBURG FESTIVAL

SALZBURG.—The date set for the opening of the 1930 Salzburg Festival is August 1st. The great surprise of the year is the return of Max Reinhardt to the Festival fold; he will stage Schiller's *Kabale und Liebe* in the Municipal Theater; Goldoni's *The Servant of Two Masters* in the open-air courtyard of the Festspielhaus; Everyman, as always, in front of the cathedral; and Somerset Maugham's *Victoria* in the unique "musico-dramatic" style which Reinhardt invented for the piece and which was a huge success in Vienna and Berlin. The operatic portion of the festival will definitely consist of Mozart's *Marriage of Figaro* and Don Juan, Gluck's *Iphigenia in Aulis*, Don Pasquale by Donizetti, Beethoven's *Fidelio*, and Strauss' *Der Rosenkavalier*. These operas are to be conducted by Clemens Krauss, Schalk and Bruno Walter and staged by Lothar Wallerstein with the singers and orchestra of the Vienna Opera. P. B.

NIKISCH TO HAVE MONUMENT IN LEIPSC

LEIPSC.—The Municipal Council has decided to erect a monument in honor of the late Arthur Nikisch. The site of the monument will be the west front of the Gewandhaus. R. P.

OSCAR NEDBAL TURNS OPERETTA MANAGER

PRAGUE.—Oscar Nedbal, composer of operas, ballets and operettas, predecessor of Furtwängler as conductor of the Vienna Tonkünstler Orchestra and for ten years past the operatic director of the Czechoslovak National Theater at Pressburg, has become manager of a new operetta theater in Prague. The opening was Romberg's *The Desert Song*, under Nedbal's baton, and it was a complete success. R. P.

HAYDN AND BEETHOVEN MEMORIAL

TABLETS FOR VIENNA

VIENNA.—The Gesellschaft der Musikfreunde has unveiled a monument on the house where Joseph Haydn lived for many years, No. 11, Kohlmarkt. A memorial tablet to Beethoven has been unveiled on the Schwarzschanerhof, a big apartment house which stands on the site of the house in which Beethoven died, in Schwarzschaner Strasse. B.

LYMAN PERKINS ... VOICE ...

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NEW YORK CONCERTS

FEBRUARY 10

Eleanor Spencer

Eleanor Spencer gave her second New York recital of the season on Monday evening. She devoted her program to some extent to music by the moderns, although she played pieces by Scarlatti, Schumann and Mendelssohn. These modern pieces by Pich-Mangiagalli, Respighi, Scriabin and so on, proved to be extremely attractive, and evidently pleased Miss Spencer's audience, which applauded her enthusiastically for her interpretation of them. It must, however, be said that the most interesting work on the program was Schumann's G minor sonata, a work well suited to Miss Spencer's mature piano art, splendid technical equipment and forceful dramatic interpretation. She put an immense amount of intensity not only into this work, but into others, wherever that particular quality was demanded. Her playing was particularly notable for its nobility and distinction. Miss Spencer is an aristocrat of the piano, and holds her audiences by her perfect understanding of exactly what each composer intends to say in his music. Her performances of the Danse Macabre of Saint-Saëns and the Danse d'Olaf by Pich-Mangiagalli were extremely brilliant, and that of the Chopin Berceuse delightful in its warmth and color.

Tito Schipa

Lovers of the real Bel Canto were generously entertained by Tito Schipa, when he made his annual visit to New York on this night. Mr. Schipa has long been a public

idol and for this reason it seems strange to say that he has been steadily growing, both artistically and vocally, but such is really the case, as it should be with truly great talent.

The tenor's program opened with Bononcini's sustained aria, *Per la Gloria D'Adorari*; then came Mitchell's *Phyllis* and the *Dream* from Massenet's *Manon*. This last was sung with faultless fluency and pianissimo tone, which the audience, and it was a huge one, held its breath to hear. The storm of applause which followed fairly shook the walls of staid old Carnegie. Came more arias and the popular Neapolitan songs, sung in their native dialect; and one must not forget to mention the tenor's flight into the realms of *Lieder* such as the Brahms *Feldensamkeit* and Sapphic Ode and Schubert's *Du Bist die Ruh*. These were interpreted with admirable restraint and beautiful diction.

Mr. Schipa's voice has taken on greater body and roundness, his range seems wider and his extraordinary breath mastery even more extraordinary. Pure liquid tones flow from his throat, mastered phrasings of innumerable lengths are at his command and these phrases can be colored at will with remarkable ease.

All in all it was a concert of delight, pleasure radiating from the tenor's face and shouts of bravo coming from the audience.

Ted Shawn

Town Hall was filled with an interested audience on Monday afternoon to hear Ted Shawn in a new role—that of lecturer. The dancer, who recently completed a tour of the Orient with Ruth St. Denis and the Denishawn Dancers, spoke most fascinatingly on *Costumes and Fabrics of the Orient*, now and then calling upon Ernestine Day, Anna Austin, Regenia Beck, Muriel Barnett, Vivian Berman, Janet Blum, Martha Hinman, Charlotte Purdy, Gladys Tinker, Virginia Weeks, Campbell Griggs and Lester Shafer to display some of the characteristic costumes of Japan, China, the Philippines, etc., or to perform a dance or two.

Mr. Shawn made no pretense of being a "dye in the wool" lecturer, but rather conversed in a natural, magnetic manner. To the delight of the feminine members of the audience he had some exquisite silks and fabrics to show. After hearing Mr. Shawn, one came away knowing some interesting things about the countries and people upon which he spoke.

FEBRUARY 11

Philadelphia Orchestra

The Philadelphia Orchestra played under the direction of Ossip Gabrilowitsch in Carnegie Hall on Tuesday evening, with a program that was far from enlivening and which even the inspirational qualities of Gabrilowitsch's conducting could not make so. It began with Beethoven's seventh symphony, certainly one of the poorest of the lot excepting for the allegretto. It continued after the intermission with two elegies for string orchestra by Grieg, which are fine in their way, but seem rather small for symphonic performance by the Philadelphia orchestra. Next in line was McKinley's *Masquerade*, which the composer calls an American rhapsody, a piece of interesting jazz heard here, unless memory is at fault, two or three years ago at the Stadium concerts, and played Sunday of last week by Hadley's orchestra. The one comment that seems perfectly suited to this composition is that it is a pity so gifted a composer should bother himself with jazz, with the clever orchestration that is popular in America today, and with thematic material of such an utterly unimportant nature. The mere fact that America has built up its popular music for the most part upon thematic material of this indifferent sort and has depended for the success of its music upon the clever work of the jazz arrangers is not an argument in favor of a man of McKinley's obvious ability to go and do likewise. The same thing might be said to apply to Werner Jansen, whose New Year's Eve in New York was given here a few weeks ago. However, after hearing McKinley's *Masquerade* one awaits with genuine interest other efforts from the same source.

The final number on the program was the familiar suite from the *Damnation of Faust*, the best of it, the Hungarian March.

This entire program was really magnificently played. There is no other word for it. The orchestra is glorious, and Gabrilowitsch almost succeeds in making interesting things that are not.

Alton Jones

An Alton Jones recital always draws a large audience. The one on Tuesday evening at Town Hall was no exception.

Mr. Jones' program, which was unbackneyed and included several numbers not frequently heard here, follows; Handel's *allegro* in G major, *largo*, G minor,

Gigue, G minor; sonata, No. 24, B flat minor; Haydn; fantasia, op. 17, Schumann; nocturne, op. 62, No. 2, prelude, op. 25, No. 16 and ballade, op. 52, Chopin; La Serenade Interrompue, La Cathedrale Engloutie and L'Isle Joyeuse, Debussy.

Mr. Jones has already proven himself to be one of the outstanding of the younger pianists. He is an intellectual player, without suffering any poetically. His understanding of the various works is thorough and he makes his listeners feel he has something definite to tell them. Mr. Jones' playing was marked by a beautiful singing tone, a technic that makes little work of difficulties and a gift for interpretation that brings his program to an end rather too quickly.

Walter Damrosch

Walter Damrosch gave the first explanatory dramatic recital at the piano on Wagner's *Nibelungen Trilogy*, the series to include the entire Ring, at Town Hall on Tuesday afternoon, the subject being, of course, *The Rhinegold*. A good many people are familiar with Dr. Damrosch's method of explaining Wagner, and those who are not familiar with it ought to be. He has been the unconscious and probably unwilling guide of many a musical lecturer, but surely no one has ever succeeded in attaining his fluency, clarity and humor. Damrosch is, himself, a Wagner enthusiast and the son of an enthusiast. He was brought up on Wagner's music, and no one knows it better. He is also a fine pianist and gives the thematic material with as much of the orchestra flavor as is possible on the piano.

Dr. Damrosch recites portions of the words, tells the story, points out where the themes occur and recur, and altogether makes the matter clear. Certainly, even those who are not musicians and cannot themselves, at home, study the scores, must learn at least something of the Wagner method. One thing surely they get, and that is an initiation into the loveliness of the Wagner music, which is, for most people not musicians and without much musical experience, more easily comprehended by hearing brief passages on the piano than from the confusing mass of music in actual stage presentation. No one could have failed to

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appreciate the loveliness of the Rhine Music, the song of the Rhine Maidens, the theme of Renunciation, the Valhalla theme, the various developments of the Rhine theme, the theme of the Gold, the Mystery and the Tarnhelm, the clever rhythmic effects of the Anvil theme and so on. One fails to understand the greatness of Wagner until this has been made clear. It is the wonder of the ages that the one man could invent almost day after day a new theme to suit each of these moods, each as expressive and beautiful as the others. Dr. Damrosch inspires the critic to write at greater length than is possible in these columns. He awakens in the old Wagner "crank" the enthusiasm of youth, and this writer may mention that he heard him deliver the same lecture about forty years ago, became a Wagner "fan" on the spot, and has been one ever since.

FEBRUARY 12

Moses Levine

On Wednesday afternoon Moses Levine, young American violinist was heard in his debut recital at Town Hall, under the auspices of the Juilliard School of Music. A large audience showed very evident approval of the young artist by considerable and sincere applause, which was all the more encouraging in view of the fact that Mr. Levine essayed a program of virtuosos proportions, with none of the usual shorter show pieces. He opened with the Brahms sonata for violin and piano in A major, followed by an unaccompanied performance of the Bach sonata in G minor. The other numbers consisted of the Saint-Saëns concerto in B minor and Vieuxtemps' rondo in E major. Willy Schaeffer was his accompanist.

Maleva Harvey

In the evening at Town Hall, Maleva Harvey, pianist, gave a recital before a good

(Continued on page 28)

New York Concert Announcements

M: Morning. A: Afternoon.
E: Evening.

Saturday, February 22

Yehudi Menuhin, violin, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
Charlotte Lund Opera Company, opera for children, Town Hall (M).
Guy Maier and Lee Pattison, two-piano, Town Hall (A).
Pioneer Women's Organization Concert, Town Hall (E).

Sunday, February 23

Hans Barth, piano, harpsichord and quarter-tone piano, Carnegie Hall (A).
Chamber Music Guild of New York, Town Hall (E).
Manhattan Symphony Orchestra, Mecca Auditorium (E).
New York Matinee Musicale, Chalf Hall (A).
Strauss Dancers, Guild Theater (E).
Nimura and Pauline Korer, dance, New Yorker Theater (E).
Beniamino Gigli, song, Mecca Auditorium (A).

Monday, February 24

Horowitz, piano, Carnegie Hall (E).
Eusebio Conciardi, song, Steinway Hall (E).
Florence Moxon, song, Town Hall (E).

Tuesday, February 25

Philadelphia Orchestra, Carnegie Hall (A).
Walter Damrosch, lecture, Town Hall (A).
Frank Kneisel, violin, Town Hall (E).
Adele T. Katz, lecture, Guild Hall (M).
Margaret Logan, song, Steinway Hall (E).

Wednesday, February 26

William Busch, piano, Town Hall (A).
Harry Cumpson, piano, Town Hall (E).
Helen Augusta Hayes, pupils' vocal recital, Steinway Hall (E).
Josephine Luchese, song, The Barbizon (E).
Alumni of Fontainebleau School of Music, National Arts Club (E).
Manhattan Symphony Orchestra, Carnegie Hall (E).

Thursday, February 27

Philharmonic-Symphony Society, Carnegie Hall (E).
People's Chorus, Town Hall (E).

Friday, February 28

Philharmonic-Symphony Society, Carnegie Hall (A).
National High School Orchestra, Carnegie Hall (E).
Charlotte Heller, piano, Steinway Hall (E).
Hans Lange Chamber Music Guild, Carnegie Chamber Music Hall (E).
Kreutzberg and Georgi, dance, Craig Theater (E).

Saturday, March 1

Heifetz, violin, Carnegie Hall (A).
Philharmonic-Symphony Society, Carnegie Hall (E).
J. Thomas McQuaid, piano, Steinway Hall (A).
Inter-Preparatory Glee Club Contest, Town Hall (E).

Sunday, March 2

Marian Anderson, song, Carnegie Hall (A).
Luboshutz, violin, Carnegie Hall (E).
Madeleine Monnier, cello, Steinway Hall (E).
Philharmonic-Symphony Society, Metropolitan Opera House (A).
League of Composers, Art Center (A).
Sol Goichberg, mandolin, Steinway Hall (A).
Sandu Albu, violin, Guild Theater (A).

Monday, March 3

Brailowsky, Carnegie Hall (E).
Rhea Silberta and distinguished artists, Hotel Ansonia (A).
Rebecca Davidson, piano, Town Hall (E).

Tuesday, March 4

American Orchestral Society, Carnegie Hall (A).
Carlyle and Roland Davis, compositions by Carlyle Davis, Carnegie Hall (E).
Walter Damrosch, lecture, Town Hall (A).
Adele T. Katz, lecture, Guild Hall (M).
Rachel Morton, song, Town Hall (E).
Merry Harn, song, Steinway Hall (E).

Wednesday March 5

Israel Alter, song, Carnegie Hall (E).
Povla Frijs, song, The Barbizon (E).

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—Sterling Journal-Gramophone Gossip.

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ANTON SEIDL'S MAGIC CONDUCTING OF DIE WALKUERE

Reminiscences of the Days of the Great Genius of the Baton and the
Incomparable Lilli Lehmann

BY ESTHER SINGLETON.

As the rumors become prevalent of the removal of the Metropolitan Opera House to more spacious quarters, many music lovers instinctively recall some of the great performances that have taken place there. I do not mean "gala nights," although there have been many of these; I refer to a goodly number of supreme artistic representations of masterpieces of the lyric drama under both the Stanton and the Abbey, Schoeffel and Grau periods.

In a former article I endeavored to describe Anton Seidl's superb performance of Die Meistersinger. Yet, of course, Die Meistersinger was only one of the great conductor's many triumphs.

Seidl made New York "Wagner mad," and for many years no city in the entire world knew Wagner so well. Into the net were drawn, naturally enough, musicians and students, amateurs and opera lovers; but, range to say, the Wagner craze even penetrated "society." Many carefree men and women, whose pleasures and pastimes were of the butterfly variety, took up the study of Wagner because it was the smart thing to do; and then they continued this study because they became fascinated by the melodies and harmonies they heard issue from Seidl's baton.

It was singular, but very significant, and a lasting comment on those magnificent performances, that in an age when dinner parties were much longer and much more ceremonious than they are now, on "Wagner night" the opera boxes were all completely filled at five minutes before eight o'clock. Also every seat from the parquet to the top gallery was occupied. For a few moments there was a strange, hushed and rapt atmosphere. It seemed incredible that thousands of persons could be so quiet, so eagerly anticipatory and so solemn and reverential, as if they had come to participate in some very special religious service.

Personally, I shall never forget this strange lull that occurred immediately after all those expectant Wagner enthusiasts had taken their seats and were keyed up and waiting for the glorious experience that was soon to be theirs. And no matter how often these Wagner lovers had heard Meistersinger, or Tristan and Isolde, or Die Walkuere, or Siegfried, or Die Goetterdaemmerung, their delight was always the same. Another remarkable thing to be noted here is that the performances never varied in quality. Anton Seidl always gave his best to the public and always inspired his orchestra and his singing actors to do the same.

Promptly at eight o'clock, the short but very proud, dignified and magnetic figure with the black "bobbed hair" (unfamiliar in those days), and intellectual face with its clear-cut, classic and handsome features, distinguished by sparkling eyeglasses, appeared on the conductor's stand (the orchestra having long been seated). At the first glimpse of this magnetic personality the entire house would break out in frenzied welcome. For this recognition Seidl always gave a short, cold bow and instantly picked up his extraordinarily long and slender white stick.

Out went the lights, and from that moment until the curtain fell, you could have heard the proverbial pin—or even a feather—drop. Wild applause succeeded the drop of the curtain. Then, again, after the intermission—as if by magic influence—a few moments before the rising of the curtain for the next act, all the seats throughout the building and in the boxes as well, were taken with the same solemn and quiet homage to the double genius of Wagner and Seidl.

The behavior in the boxes was particularly noticeable and notable. Not a sound ever occurred. Men and women, exquisitely dressed, sat as if frozen in their seats. There was not the slightest turning of a program, rustle of a silken dress, or frou-frou of a fan. No curtains were parted to admit a latecomer, for there were no latecomers. No gallant ever leaned forward to whisper airy nothings into the jeweled ear of the lady in front of him, for the gallant knew better than to break in upon her absorption in the music. Moreover, the gallant himself was lost in the Wagner maze of wonder and beauty. Perhaps an idea of the strange quietude of the audience will be better understood when I relate that at one Wagner performance I heard a lady clasp one of her bracelets while the orchestra was playing a delicate passage, pianissimo. The tiny click resounded throughout the house and everybody in the audience looked reprovingly



ANTON SEIDL,

great Wagnerian conductor, whose work at the Metropolitan Opera House during the years between 1885 and 1898 was music-history making. Seidl was especially imported from his important European post to introduce Wagner music-dramas to America, a feat for which he was superbly qualified, as his association with Wagner at Bayreuth and his deep study of the master's works had given him an understanding of them, perhaps still unequalled. (Photo supplied through the courtesy of Charles Blossfeld. Previously published by the Mentor Association.)

at the box where such an untoward noise had occurred to disturb the perfect silence. We learned to know Die Walkuere, Siegfried and Die Goetterdaemmerung before we heard Das Rheingold; and after Rheingold had been given, then the entire Cycle of the Ring was performed in order. This was such a success that every time the cycle was advertised the whole house was immediately sold out. New York could not get enough Wagner. And it would be the same today, were the master works given as they once were.

Yet even in the magnificent renditions of the great dramas there were certain high spots where Seidl seemed even to surpass himself in his interpretation of the score. And in these superb moments the great conductor was aided by beautiful stage pictures, meticulous stage management, and by the singing and acting of some of the greatest of all Wagnerian interpreters, among them Lilli Lehmann and Emil Fischer. One of the greatest performances that ever took place on the stage of the Metropolitan Opera House was the last act of Die Walkuere. While the wild and eerie Prelude was being played you simply had to grasp the arms of your chair to keep from being blown away by the tempest from the heights of Walhalla, and absorbed into the elements. It seemed, too, as if you could not withstand the cry of the Valkyries and that you must join them and take part in that fantastic "ride." Seidl's baton created for you a kind of witches' sabbath. Who can ever forget those neighings and whinnies of the horses, those exultant cries and shouts and trillings of the war maidens, those screechings of the wind, those crashings of thunder, those cracklings of zigzag lightning and those outbursts of rain? Such a storm! Such a wild orchestra—yet an orchestra under absolute control and regulated by perfect tempi and shaded with exquisite taste. Every tiny note was heard distinctly; every pause had its impressive value; and every melody rose to the surface at the proper moment with its luscious, glowing color, and rich, soul-stirring harmonies. When the curtain rose (the Ride still continuing) you did not seem to be looking upon a stage. You were indeed transported to a bleak mountain with precipitous rocks and dark fir trees, with a cave in the distance in which the sleeping dragon, Fafner, was guarding the Ring.

How dramatically Seidl made his orchestra announce the entrance of each Walkuere, with her wild shout, her joyous laughter and the whinnies she had learned from her courser of the air. But where was Bruennhilde? At this moment Seidl would lift into prominence above all the other melodies and motives the Distress of the Gods from the

wailing strings, and Bruennhilde appeared tenderly supporting Sieglinde. Who can ever forget with what excited solicitude Lehmann begged her sisters to help her hide Sieglinde? Now perched on a high rock, Waltraute, hearing, as we heard, those motives proclaiming Wotan's anger and his pursuit, warned the war maidens of the furious god's approach. And who will ever forget Emil Fischer's impersonation of the furious Wotan and his denunciation of Bruennhilde, who had disobeyed his will? Who can forget that impressive dialogue between the god and his favorite daughter, who must now suffer banishment? With superb and oracular calmness Fischer pronounced her doom. Never again would Bruennhilde be sent on quests for heroes; never again would Bruennhilde serve mead at Walhalla; never again would Bruennhilde come to her father for his tender embrace.

At this point Seidl made every instrument in his orchestra add its comment—some sympathized with Bruennhilde, some with Wotan, and others pleaded with the distressed war maidens for Bruennhilde, while beneath and below these many musical motives, all interwoven so intricately, yet so clearly enunciated, muttered the Distress of the Gods and the menacing notes of Fate.

Then up through this tangle of melodies Wotan's anger hotly burned, dominating everything; and the frightened war maidens fled into the heart of the forest to mount their steeds. The Ride now soared over everything and then gradually died away.

Then came the memorable dialogue, Bruennhilde on her knees before Wotan begging for mercy, but to no avail. Yet gradually Fischer, with consummate art, made the emotion of the father supplant the implacable will of the god; and, with equal mastery of high imagination and perfect technic, Lehmann portrayed in timbre of voice and skilled acting the double distress of an affectionate daughter to be banished from all she has loved and the lowering of a proud daughter of the gods to the rank of a common mortal. With agony she heard from Wotan of her banishment—that she must be sealed in sleep and that the man who should awaken her shall claim her for his wife.

And it was here that Seidl brought into high relief the motives of Bruennhilde's Sleep and the Announcement of a New Life, which tells us that Siegfried is destined to be the awakener. Bruennhilde is horror-stricken. "At least," she pleads, "I may be awakened by a hero. O, encircle this rock with fire!"

At this point, with great poignancy, Seidl began Wotan's Song of Farewell on strings, horn and bassoon, which the god picked up, singing those moving words, "Leb wohl, du kühnes, herrliches Kind," to his weeping and sobbing daughter. With a kiss he deprived her of her godhood; and Bruennhilde sank, inert and with closed eyelids, in her father's arms to the motive of Eternal Sleep.

Then, carrying Bruennhilde to a large rock beneath a tall fir tree, Wotan laid her to rest, covering her body with her shield and placing her long spear by her side. Can we forget Fischer standing for a few moments in silent sorrow gazing at the beautiful figure of the sleeping Bruennhilde, who had entered her magic sleep, before he struck the ground with his spear and called for Loge to send his protecting flames.

Then came the gorgeous climax to the whole act. Plumes of rosy flame appeared here and there among the rocks, growing gradually in size and intensity and gathering force and strength as they increased in number and were intermingled with clouds of smoke, ever curling upward and upward and

J. BEEK

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becoming lurid in the glow of the flames. The whole stage became a beautiful yet terrific conflagration.

Who that heard Seidl in this scene can ever forget the beauty of those melodies, so clearly announced and so clearly maintained as climax was piled on climax in Seidl's unique way? Eternal Sleep on the woodwinds; Bruennhilde's Sleep on the violins; the Spell of the Flames on the strings; Fire in chromatic runs and leaps on the strings; and as the flames seemed to grow hotter and brighter and ever more ferocious and menacing and the rosy light deepened and deepened, out came the harps with their arpeggi, describing the flicker and the flutter of these flames; and to this were added the bright, little white hot notes of the "glocken-spiel,"—notes like molten silver, which seemed to give tips of intensity to the flames, —little fiery tongues,—scattered sparklets.

Then, while all these melodies were being interwoven in the orchestra and thrown upon the air, the most conspicuous being the Spell of the Flames, Eternal Sleep and Bruennhilde's Sleep, the familiar motive of Fate was muttered on the heavy brasses, like the rumble of distant thunder. At the sound of this motive of Fate, the orchestra calmed down and the curtain slowly fell, to the gentle lullaby of Eternal Sleep, leaving the sleeping Bruennhilde safely guarded by the magic and rosy curling plumes of flame and smoke, until the day when the fearless Siegfried should pass through the screen of flames to awaken her with a kiss.

The beauty, the enchantment and the high intelligence that Seidl put into this third act of Die Walkure cast their spell upon the audience. The people were always reluctant to leave; and, consequently, the aisles were full of music lovers, while the occupants of the boxes, now standing, having donned opera cloaks, overcoats and crush hats, gazed, still fascinated, at the stage, applauding and calling excitedly "Seidl! Seidl! Seidl!" Many times the conductor could be recalled, always bringing Lehmann and Fischer to share the plaudits. But the audience would always remain until the master was persuaded to come before the curtain alone; for the music lovers of New York in those days realized whose art it was that had represented and interpreted this gorgeous music as Richard Wagner himself would have done.

Sametini to Hold Master Class at Chicago Musical College

Leon Sametini, who was elected vice-president of the Chicago Musical College at the annual meeting in 1927, has been one of the leading teachers of the faculty of the school



LEON SAMETINI

for the past sixteen years. An artist of renown, of acknowledged standing in Europe, Australia and America, Mr. Sametini is regarded one of the great teachers of violin of the day. He has attained such eminence by reason of his own playing and the excellent pupils he has produced. Mr. Same-

tini has been soloist with the leading orchestras of England and America, as well as of Australia.

Among his successful pupils now appearing in public are the following: on the concert stage, Catherine Wade Smith, Isolde Menges, Sylvia Lent, Ilse Niemack, Gilbert Ross, Bertha Kribben, Evelyn Levin; with orchestra, Rudolph Reiners, Carl Rink, Philip Kaufman, John Weicher, Sol Krantzberg, Harold Ayres, Howard Colf, Harry Wool, Paul Garfinkle, Harry Aduskin, John Weicher, Herman Felber, Jr. Next summer Mr. Sametini will again hold master classes at the Chicago Musical College, in repertory, interpretation and teachers classes. He will give two scholarships, as follows: two private lessons weekly and two classes weekly. Contestants for the violin are expected to furnish their own accompanists, and the examination for the Sametini scholarships will take place at the Chicago Musical College at noon on June 15.

Eugene Goossens Conducting Many Concerts

Requests for guest appearances in many cities, added to his regular duties, have given Eugene Goossens, conductor of the Rochester Philharmonic Orchestra, an unusually busy season and have testified to the importance of Rochester as a musical city. Mr. Goossens is now in his seventh season with the Rochester Philharmonic and has been more in demand for out-of-town engagements than ever before.

Of greatest personal satisfaction to himself was his engagement in Philadelphia on December 26 to conduct the first American performance of his own opera, Judith, with the Philadelphia Opera Company. This is the work which had its world premiere in London last July, with Mr. Goossens conducting, and Arnold Bennett, who wrote the libretto, in the audience. English critics pronounced the opera one of the most important of recent musical productions, a view in which the Philadelphia reviewers concurred.

The Christmas holidays found Mr. Goossens well occupied. On December 18 he was guest conductor of the League of Composers in New York City. A few weeks before, he conducted the Pittsburgh Orchestra. On January 2, 3, 4, he had appearances with the Detroit Symphony Orchestra, conducting in place of Ossip Gabrilowitsch. On February 20, 21 and 23 he is conducting three more concerts at Detroit.

One of Mr. Goossens' most important engagements was with the Boston Symphony Orchestra on January 21, when he conducted the orchestra at a concert in Providence, and January 24 and 25, when he conducted in Boston before the regular patrons of the noted orchestra. Mr. Goossens conducted the Boston Symphony once before, a number of years ago, and with marked success.

After leaving Detroit on February 23, Mr. Goossens will go to St. Louis to begin five weeks as conductor of the orchestra there. This will be his longest single engagement of the year and is the result of the excellent impression he made at previous appearances. On February 10 he will take the Rochester Little Symphony Orchestra, composed of first desk men of the Rochester Philharmonic, to Buffalo for one concert, and on April 6 he will conduct one more concert in Pittsburgh.

Mr. Goossens has also been in demand for radio appearances. Recently he was piano soloist on the Sunday night Baldwin Hour, and this month he will be guest conductor with the orchestra on the Atwater Kent Sunday night radio hour.

With all this out-of-town work Mr. Goossens has found time to conduct the Rochester Philharmonic in its annual series of nine matinee concerts in the Eastman Theater and to continue the steady improvement in this organization that has been apparent each

year under his direction. He has also been director of the newly organized Rochester Civic Orchestra of sixty men, consisting of members of the former Eastman Theater Orchestra, which gives regular Sunday afternoon and Tuesday afternoon concerts in the public schools. Mr. Goossens has been in general supervision of this work, although most of the actual conducting has been done by Guy Fraser Harrison, former conductor of the Eastman Theater Orchestra.

In the extent and variety of programs, the orchestral season under Mr. Goossens' direction probably has no parallel in any other city of similar size in the country. F.

Foster Miller Wins Praise

Foster Miller, baritone, artist pupil of Adelaide Gescheidt, was applauded by an enthusiastic and large audience at the semi-monthly recital of the New American Art-



FOSTER MILLER

ists' Concert Series, sponsored by the music department of the Hotel Barbizon, the Juilliard Foundation and the National Music League, held at the White Plains-Belmont Hotel, January 18.

The White Plains Reporter said in part of him, "Seldom does an audience of music lovers listen to as satisfying an interpretation of the program. The artist's splendid diction added materially to the perfect enjoyment of the many teachers of voice and musicians present, who were unanimous in pronouncing the young baritone a thorough artist."

Mr. Miller sang in seven performances of The Magic Flute at the Heckscher Theatre in New York, and in Brooklyn with the Little Theatre Opera Company; he was also heard over WOR with the American Operatic Players as Valentine in Faust on February 3, and appeared in a recital at the Hotel Barbizon, February 16. Coming dates include: March 13, recital, High

School Concert Course Series, Linden, N. J.; March 23, Stabat Mater at Ridgewood, N. J., and March 28 he will sing the role of Plunkett in Martha with the American Operatic Players, for the Century Theatre Club, at Hotel Plaza. Mr. Miller is under the exclusive management of the National Music League.

Lester Ensemble in Concert at Benjamin Franklin

On February 9 the Lester Concert Ensemble gave another successful recital in the Grand Crystal ballroom of the Benjamin Franklin Hotel in Philadelphia, under the auspices of the Lester Piano Company. The spontaneous and continued applause of the audience of over 1600 persons was a glowing tribute to the growing popularity and work of this group of artists.

The program was opened by Josef Wissow, who played Fantasia in F minor and Presto, by Mendelssohn. Mr. Wissow, one of the country's outstanding pianists, is extremely popular in Philadelphia music circles. Later he was heard in numbers by Rameau-Godowsky, Gluck-Brahms, Graun-MacDowell, Da Falla, Harl McDonald and MacDowell. Jenö de Donath, violinist of the ensemble, played the first movement of Mendelssohn's concerto in E minor, followed later by numbers by Dvorak, Burleigh, Granados, and Guitarré, both groups calling forth demands for encores from the audience. Marguerite C. Barr sang numbers by Scarlatti, Schumann, Nevin and Saint-Saëns, her beautiful contralto voice easily and clearly reaching every corner of the packed auditorium. Mary Miller Mount accompanied the soloists in her usual supporting and faultless manner.

The growing popularity of the Lester Concert Ensemble is well attested by the fact that at each recital the huge auditorium is crowded to capacity.

Brilliant Success for Koussevitzky

A capacity audience gathered in the Foyer of the Academy of Music, Philadelphia, recently to give Maria Koussevitzky a series of ovations which her singing merited. The soprano was in the best of form. Far removed from the list of familiar recital offerings were the seventeenth century Spanish songs which she presented as her opening group. These delicate pastel pieces of ingenuous charm and simple sentiment were sung with exquisite artistry and felicitous phrasing. A fine sense of style and lovely quality of voice were disclosed by Mme. Koussevitzky in the Dove song of Mozart, and in Lieder by Schubert, Strauss and Brahms. Different phases of her technique and temperament were shown in an aria from Borodin's Prince Igor, and there also were songs by Mozart, Schubert, Brahms, Cimarosa and Respighi, all most intelligently and artistically interpreted. The program was prolonged by encores demanded by the public.

Among other engagements for Mme. Koussevitzky was an appearance as soloist with the Boston People's Symphony.

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This Department is published in the interest of Music in Public Education in America. Live news items, programs, photographs and articles of interest to our readers should be sent for publication to Dean Brown at Dewitt Park, Ithaca, New York

MRS. WILLIAM ARMS FISHER, DISCUSSES Competitive Festivals and Festivals

President of the New England Festival Association,

"In the turmoil of our outer world is there anything left so clean and unthwarted by men as the great games, clean sports." (Will Levington Comfort—"Samadhi").

Far too many of us have forgotten that play is the very essence of life, like work, neither more nor less important—equal but different. To every age since time began there has come a challenge. Perhaps it has been a challenge to discover, to rescue, to free from bondage, to conquer, to inspire, to heal, to reform or just to lift one's self to higher levels of culture and morality. But whatever form this challenge takes, it is a challenge—in fact, all life is a challenge, and from this ceaseless challenge throughout the ages has come all progress. The promises as set forth for life in general are equally true, when applied to education and its diversive recreation for esprit de corps and institutional morale. What would athletics mean without the challenge of competition? Contests in sport and art are as old as the world. That competitions have entered the art world is but natural for whatever of stimulus has come as a result of contests in athletics may be applied to the arts, particularly in music to incite a greater interest in the subject in those who already love it, and to implant a consciousness of the art in those who have yet to feel its power, and what is equally important to secure recognition and support from the citizenry in behalf of the children and for the sake of the art as a social stabilizer and civic asset.

No one denies the effect of contests in athletics—debates—spelling bees, essay competitions, etc., so why not wholeheartedly accept the challenge to utilize their possible value to convert more quickly to music the children, the parents, the school authorities and the public at large. The Competitive Festival known as the Eisteddfod was originated and practiced as far back as the tenth century in Wales—a distinctly national Welsh movement. To the musical world it means a singing and literary carnival. Of late years, all English speaking people join in and patronize as well as enter into the various contests for prizes with as much zest and zeal as do their Welsh brethren. The popularity of the Eisteddfod is due to the fact that it is competitive throughout, and kindles a desire for noble things to excel in literature and music, in fine arts and handicraft. It has become a national sport, the great Annual Meets rotating from North to South when the whole country joins in singing oratorio. It is not an unusual year to have five thousand singing as one choir and at least twenty-five thousand listeners—most of whom have at one time or another sung in the Eisteddfod, the parents and grandparents chanting the familiar arias in which perchance they had once proved victors.

The movement finally spread to England but its vogue has carried a period of only

fifty years; the first trial was at Stratford, London, under John Spencer Curwen. The idea spread to neighboring districts of London. But it was left to the genius of Mary A. Wakefield, an amateur singer, to see the great idea of democratizing music through the Competitive Festival and to put the plan in operation in the country districts of the north of England. In her most sanguine dreams Miss Wakefield could scarcely have pictured what her activity was destined to do for music in her country. At the present time there are about two hundred competitive festivals in Britain and her colonies. Canada is infected with the Competitive Festival from coast to coast—in western Canada, Alberta Province, choruses—trios and soloists of all classes travel hundreds of miles to enter the contests, and in the Calgary district the Knights of Pythias support the whole movement. The beneficial influence in the acquirement of the technic and knowledge of music by the contestants, and the general musical information acquired by the listeners, is Canada's greatest means of musical culture. English and Canadian music-leaders unqualifiedly testify that contests or Music Meets are the means of raising the standards of performance, as well as spreading the greatest possible interest in music in the community. Granville Bantock, England's great competitive bard, has repeatedly spent weeks in Canada adjudicating from coast to coast.

CANADA PLANS FIVE MUSIC FESTIVALS FOR 1930

Canada is planning to hold five music festivals between May and October of next year. So great was the interest in the French-Canadian Folksong Festival at Quebec last May, and in the Highland Gathering and Scottish Music Festival at Banff in September, that it has been decided to repeat both, with the prospect of establishing them as annual gatherings. The folk-music competition announced has aroused great interest all over the world, with the result that French-Canadian melodies are being studied by a great number of composers.

Desiring to promote an interest in folksong and its associated music, the Canadian Pacific is organizing two additional festivals in 1930. One of these will be a New Canadian and Handicraft Festival in June, at Winnipeg, in which immigrant races from northern Europe will be invited to sing folk tunes of their native lands, and to display specimens of the handicrafts at which they are so skilled. The second will be devoted to sea music and will take place at Vancouver in the early fall. Vancouver, a world port noted for the variety of its seacraft, has many old seamen who are familiar with the rapidly disappearing sea chanteys which must be recorded now or else be entirely forgotten.

The music of the North American Indian

will feature the Indian Days celebration at Banff, where a week will be devoted to the traditional games, dances and songs by the red men of Canada. This will be held during the last week in July.

Other festivals at other suitable points are also being planned by the Canadian Pacific, which has appointed Harold Eustace Key, conductor of the Mendelssohn Choir of Montreal, as musical director.

AMERICAN COMPETITIVE FESTIVALS

In America, the Competitive Festivals and Music Meets have long held sway with the Welsh Settlements in Iowa, Illinois, Pennsylvania and in Ohio, patterned after the mother country. The Germans have held their Saengerbund and Turnvereine, where as many as 2000 singers from several states assemble in carnivals of song. In spite of the lack of their National Elixir, they are again reassembling their forces, and the old joy and spirit of song again resound in halls made still by world strife. In southern California, Florida and New York City there are well organized and successful music competitions. Florida's effort is backed by united support of the Chambers of Commerce. Competitions and friendly Festival Meets would quickly remove the apathy and bring new life to many a choral society of age which is next to tottering on the brink of disaster. None are too old to enjoy the spirit of friendly rivalry, but it is in the public schools of America that the competitive State and Interstate Meets are destined to fulfill their greatest mission.

A survey of the schools of the United States indicates that where contests and co-operative meets are annual events there is the most rapid development of bands, orchestras and well trained glee clubs. By the same opportunity there also will be found a higher grade of performances. By reason of frequent comparison and matching skill, a better balance of instruments as well as voices are bound to obtain which seem to solve the problem of equipment, by evoking the interest and support of citizens.

Wisconsin, Iowa, Nebraska and Kansas are well known for their High School Meets, Think of 104 High Schools of Kansas in the All-Kansas Music Competition Festival with three thousand contestants; Iowa, with five thousand contestants sponsored and managed by the State University. The contacts of teachers, principals and superintendents, parents and citizens of a whole state gathered as of old to witness the combat and applaud the victors, not in bull-fights but in the conquest of music. In the words of Will Earhart, of Pittsburgh, "I think this contest is one of the most promising things musically in the United States; you are getting the spirit of music diffused into solitary and remote parts of the State." A civic conscience and consciousness of expenditure of school tax gradually develops. A Festival of

Bands on Parade is a visualization of school money converted into pleasant sound and clean recreation and it is through the eye and ear that adolescent nations must find themselves.

We take it for granted that everyone knows well the national movement for band concerts conducted by the National Music Supervisors Conference and is not uninformed of the general scope and conduct of contests which this year will be and that you have received announcements of the great meet of school orchestra players—in Chicago, augmented by a national chorus of three hundred voices and a contest of vocal quartets.

REACTION ON PUPILS—VALUE OF CONTESTS

Gives meaning and a tangible objective for music study.

Stimulates desire for better understanding and higher grade of performances.

Increases attendance at rehearsals.

Awakens the whole student body to an increased respect for music.

Power of coordination releases brain capability—lifts the performers to higher levels of efficiency.

Trains many talented students for a vocation.

Inculcates the same mood for exactitude in other studies.

Reaction on the Supervisor or Director.

Furnishes experience in definite organization of competing groups.

Experience in preparing a definite standardized program.

Evaluating skill with competing conductors. Increases true sportsmanship.

Acquirement of courage to assert themselves in their department for requisition of time and money appropriations.

Increases his own respect and pride for the music department and he transmits the same to the children, the citizens, the faculty and the school board.

Publicity in the local press—acquired personality—gives him power and importance in the community.

Provides state and national recognition—later his opinions are sought and regarded as authority.

SCHOOL REACTION

Music Department emerges from obscurity—placed on basis of science, laboratory and vocational equipment.

Superintendents recognize music as a focus to draw the attention of citizens to the other departments of public school activities.

Legitimate publicity for a city through the school music serving as a stimulus and example to other towns.

Increased inclination for appropriation for equipment, and for specialists engaged as instructors.

Increased knowledge of the power and

(Continued on page 25)



THE JUNIOR AND SENIOR CHORUSES OF 250 AND ORCHESTRA OF 68 PLAYERS OF THE OAK PARK AND RIVER FOREST (ILL.) HIGH SCHOOLS of which Anton H. Embs is the conductor.

MUSIC IN THE SCHOOLS AND COLLEGES

MUSIC A COMMUNITY ASSET

By John Van Deventer

The American public pays out an average of \$2,000,000.00 each day in the year for music. This means an annual expenditure of \$730,000,000.00, or three quarters of a billion dollars, for this important branch of education and entertainment. These figures are astounding, and it is a self-evident fact that anything so valuable to our national life is of corresponding value to our community life. When we pause to consider the fact that the above figures represent an estimated increased interest of 1,000% during the last two years, we can readily see that, in America today, musical interest is going forward at an almost incredible rate of speed.

CAUSES OF INTEREST

There are, in my opinion, two main causes contributing to this marked increase of interest. One is, because of the fact that all over our country we are at last awakening to the fact that the study of music offers more in return for the time, effort and money expended, than any other study we can take up. Boys and girls are willing to devote their energies to any subject when they see possibilities of some return, either now or in the future. So, when our various State Boards of Education decided to give their young citizens a fair opportunity to prepare themselves for the battles of life, by recognizing music as an academic subject, they found boys and girls responding with the vitality and enthusiasm so characteristic of young America.

ANOTHER CAUSE

Another contributing cause—and this will probably be a surprise to many of my readers—is the fact that music is reaching out and influencing big business. Men high up in the financial affairs of our country are coming to realize that they must have music for their children and that they themselves need the influence of good music as a healthful, wholesome recreation. Not only that, but many of our most prominent men of affairs are capable musicians. The secretary of the Chamber of Commerce of a thriving city informed me that fully eighty per cent of the big business men, when investigating his city for suitable locations for their concerns, asked this question—"What are your musical advantages?"

LOSING BY ATTITUDE

I know a city of perhaps a hundred thousand population which is physically, beyond reproach; fine business blocks, streets and parks, beautiful homes, splendid schools and churches, a million dollar high school and a five-million dollar courthouse, are evidences of the splendid civic pride. This is a city of genuine hospitality and culture, an ideal place in which to live and rear a family; there is only one vital element lacking. Music is not encouraged. In fact the school board will not admit it in the schools. For this very reason the city is losing

some of its finest industries. A splendid eighteen-story office building is almost entirely vacant. A million-dollar business concern recently moved away because of a "lack of musical advantages in the city." Of course there are still many splendid business concerns in the city, but most of the families they represent spend practically all of their leisure time, and incidentally their money, in some city that furnishes the educational and cultural advantages they desire. This in turn affects every civic activity for the worse. The merchants need them, the schools need them, the churches need them, in fact the whole town needs them as an asset in building up a community that is really worthwhile, intellectually, socially and commercially.

If it were possible to bring home to every man and every woman the positive proven fact that music is an asset commercially and intellectually, as well as culturally, to every community in which it is encouraged, it would indeed be a long step forward in our educational plan. And if more of the good people could come to realize that an investment in the future welfare of our boys and girls is the greatest investment we could possibly make, I am sure that music would have a community waiting list instead of trying to find the easiest place to break in.

The question now-a-days is, how shall we best proceed to bring this valuable asset to our community life? Obviously the matter should be taken care of by our public school system, guided by a competent State Director of Music. First of all, music should be placed in our grade and high school curriculum and made a required study. It is all "tommy rot" of the most antiquated type to argue that because a boy or girl has no especial talent for music, he or she should not study it. Many of them also dislike English, history and algebra, but they are required to study them. And how do we know they are not talented in music, when we never allow them the opportunity of expressing themselves? Many of our greatest musicians, educators and writers, would forever have remained in obscurity had this sort of advice controlled their activities.

MUST DEVELOP THROUGH SCHOOLS

Furthermore, if America is ever to develop into a really musical nation, it must be through the public schools, for they are the backbone of our civilization, the progenitors of our future destiny, intellectually and culturally. Too many of us have been content to sit back at our ease and charge America with being unmusical when, as a matter of fact, we have been and are the real hindrance to its development along these lines. As proof of this assertion, witness the astonishing increase in musical activities, throughout all the states that are encouraging music in the schools. That these activities are proving that our boys

and girls are musical, if given the opportunity of expressing themselves, that they are capable of artistic presentations, is amply evidenced by the enthusiastic acclaim of some of the greatest musical educators of our country. Also, witness that remarkable demonstration in Chicago last spring, when on the evening of April 18, at the auditorium, an orchestra of three-hundred high school boys and girls, representing thirty-seven states, rendered a program of classic music in such a splendid manner that the huge audience of trained musicians arose and shouted their cheers. And I am proud to know that the State of Virginia was represented in that orchestra. So, I repeat, we should make of music a required study throughout the grades and high school. This will eventually give us competent teachers of this important subject throughout our school system, thereby lending much needed assistance to our music supervisors and bringing the standard of music study up to where it really belongs.

GREATEST STUMBLING BLOCK

I am sure the greatest stumbling block to the study and development of music is the lack of understanding on the part of school boards, as illustrated by the one previously mentioned. And, in view of the fact this is a city of one-hundred thousand, is ample evidence that this is not confined to the cross roads school. I consider it prudent to see that men and women who are broad of vision, progressive in thought and more interested in education than in politics, replace these stumbling blocks to our children's development at the very first opportunity. Meanwhile, instead of sitting down, inactive and deploring existing conditions, let each one of us who has the welfare of our boys and girls at heart set about creating more interest in a desire for more music in our own community. You will be amazed at the number of avenues of opportunity opened to you.

SMALL THINGS DONE PROPERLY

In suggesting a plan for this activity I am not unmindful of the fact that community conditions and interests vary and must be met with the material at hand. It is obviously foolish to expect symphonic or grand opera proportions in a small village. However, we have every right to expect small things done in a high class manner, which, after all, is the best any of us can do. Certainly we shall need to plan our activities carefully, so that our every effort, will be a boost toward the goal for which we are striving. First of all, organize and make a careful intelligent survey of musical needs and possibilities. If uncertain how to go about this, seek the advice of some one who is capable along these lines. Hymn contests and musical memory contests make a good beginning. The former will open your eyes to the need of better congregational singing in the churches. Try some community "sings," and, if the response to these is generous, organize a choral society. In high school there should be boys' and girls' glee clubs and a chorus for both, with possibly a class in musical appreciation, and an orchestra. Try to have at least two musical programs for the general public, during the season, even if they have to be home talent. Arrange for an annual contest and carry it out successfully and you will have

gone a long way toward solving your problem of making your community more musical.

STIMULATE INTEREST

My own experience justifies me in the belief that these annual contests, when carried out in the right way, serve as the greatest stimulus to serious endeavor of any of our activities. Rightly organized, these should be arranged by community, county, district and state. One of the main points, and one that is frequently overlooked, is to have adjudicators of unquestioned ability, thus giving creditable rating to your own work and strong incentive to the students participating. Nowadays we have some very fine performers among our High School students and it is manifestly unfair and very discouraging to them to have, for instance, a fairly good band director from the neighboring town to judge their playing of a Handel Sonata for violin or a Chopin Nocturne for piano; yet I have seen this kind of thing done. Candidly, it is high time that we treated our high school boys and girls as if they were intelligent human beings, rather than as mentally and physically helpless children. My own experience is that the average high school boy and girl has abundant ability, as well as capacity, and if given the assurance of some return for their time and labor the results will be all that any one can desire. Hence the great and growing need of placing music in our grade and high school curriculum and granting credit for the study of it.

And, finally, to you who are pessimistic along these lines I urgently recommend a trip to one of these annual contests, in a town where it has been carried on for some years, for quiet observation work and to ponder well what you see and hear. You will see bright, happy boys and girls, coming from North, East, South and West, carrying their violins, violas, cellos and basses, their cornets, trombones, French horns and drums—yes, even their tympanies and their Italian harps. Then while you listen to an orchestra of seventy-five to a hundred members play a program of standard classic musical literature, in a really artistic manner, observe the eager enthusiastic expression on the faces of the players and ask yourself the question, Isn't it really worthwhile?

* * *

Competitive Festivals and Festivals

(Continued from page 24)

value of music as the finest of the disciplinary studies for training of faculties.

NEW ENGLAND MUSIC FESTIVAL ASSOCIATION

As contests and Music Meets seemed not to have invaded New England, and as comparatively few New England supervisors are granted leave of absence to attend the Supervisors' Conferences and few, if any, have transportation expenses appropriated, it was an alternative to form an Association in New England which would assist the supervisors by providing opportunities for frequent contacts to develop festivals within the law (with or without contests), where the schools might participate in well prepared programs, wherein the above mentioned reactions would grow into realities. Hence, the New England Music Festival Association. The first year there gathered in Boston

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MUSIC IN THE SCHOOLS AND COLLEGES

nineteen bands and twenty-two orchestras, sponsored by the Music Week Festival Association. This event and its attending period of preparation in the thirty-eight towns constituted a campaign of publicity and demonstration for band and orchestra equipment and development in New England which could not be duplicated in five years of regular routine. No self-respecting town or city can send a group to its citizens to represent its educational status, half equipped or poorly trained or untrained. The results far surpassed all expectations. They came twenty-one hundred strong. The bands appeared on Boston Common in successive concert numbers and advertised thirty-eight towns of New England in colorful parade through the streets to assemble at the Arena to be thrilled by the successive performance of twenty-two orchestras. When at the close of the program nearly one thousand children played in the largest children's orchestra assembled in New England, and later they joined the massed bands in one grand ensemble of two thousand players with the late Frederick N. Innes as guest conductor, an atmosphere of sublimity pervaded the hall.

The second year a much finer performance obtained with higher standards and a noticeable improvement in equipment.

The third year higher standards were set and a choral Conclave of High School Boys' and Girls' Glee Clubs and Mixed Chorus was held of over eight hundred voices, which created great enthusiasm.

It is things as they are that keep the new from coming to be.

It is underneath this apparent show, this outer sham, that ideals, dreams and patterns for the future are held—Music Meets provide the Play instinct, but it goes much farther than that in giving boys and girls, and their fathers and mothers, life lessons in the power of harmonious, united action, and a taste of music—that hint of far off shores—of otherness which lifts our souls into its true meaning.

* * *

News From the Field

CALIFORNIA

Pomona.—The department of voice and piano of Pomona High School, under the direction of Vera Best and Margaret Fisher, presented a program of vocal and instrumental music in the high school.

CANADA

Saskatoon.—Speaking to the members of the Buena Vista Home and School Club recently on the subject of Music in the Public School, Mrs. R. F. Hogarth stressed the importance of music from the standpoint of the part it plays in community life, and pointed out the way in which this subject could be correlated with other subjects in the curriculum.

Mr. Hogarth discussed briefly the method of teaching in use at the time when she was supervisor of music in the public schools of Saskatoon. The fact that music is not a distinct and separate subject was emphasized by the speaker who went on to explain how it may be interwoven with geography, history, literature and other kindred subjects. In teaching the geography of different countries, the folk songs of the nations may be sung, in teaching political history the history of music in that country may be emphasized; and in teaching literature, many of the poems which have been set to music may be sung, stated Mrs. Hogarth.

Throughout her address Mrs. Hogarth illustrated her remarks by singing a number of songs which she felt were suited to the needs of the public school.

FLORIDA

Orlando.—At a meeting of the School Band Directors of the State, in Orlando, the state school band contest to be held on Friday of the state convention, was discussed and the following ruling decided upon:

There will be three classes—A, B and C. Bands in class A will have been organized three years or longer. Bands in Class B will have been organized not over two years. Bands in Class C will have been organized over one year.

Each band will play three numbers: a warming up march not to be judged; a required number; a selective number.

There will be a massed band concert—numbers to be announced; a parade of all the competing bands; solo contests for members of competing bands on all instruments in all three classes.

Every community having a school band was urged to get in touch with Mrs. Browne Groaton Cole, Ocala, the state chairman, and begin making plans at once for sending the band to the contest.

Tampa.—A program of public school music was presented by the Friday Morning Musicales of Tampa at the club house. The auditorium was filled to capacity. Mrs. N. E. Brown, president of the Musicales, introduced Florence Stumpf, who, assisted by the music teachers of the various schools, arranged this unique entertainment.

When the curtain for the first number on the program was drawn, there on their tiny chairs was the Rhythm Band from V. M. Ybor school, clad in white suits and white dresses with red caps adorned with white feathers and across their chests blue ribbons proudly displayed the legend V. M. Ybor.

This band of tiny tots had a regular bandmaster with a red lined blue cape and naval cap. They played on their miniature instruments The Violet Mazurka (Hager), and Goldenrod Galop (Hager), keeping the rhythm with records played on a victrola.

The glee club from the Memorial Junior High School, colorfully dressed as gypsies

rendered several selections from the operetta, The Gypsy Rover (Dodge).

The program was concluded with Waiting in the Shadows (Coombs-Wellesley), and Venetian Song (Tosti), sung by the Plant High School Glee Club an overture from The Merry Wives of Windsor (Nicolai), by the Plant High School orchestra.

KENTUCKY

Lexington.—The fifth annual Kentucky High School music festival will be held at the University of Kentucky, April 10, 11, 12, according to Louis Clifton, assistant director of the department of university extension. The university sponsors this program each year through its department of extension in cooperation with the department of music of the university and the state supervisor of music. Approximately 300 high schools have registered their intention of having one or more entries in the program which consists of both vocal and instrumental music.

The purpose of the program, according to the announcement, is to promote a greater interest and appreciation for music in Kentucky by means of wholesome competition in municipal achievement among the pupils in public and private high schools. Preceding the state festival, sixteen district festivals will be held about March 15. In the district festivals each school is allowed an entry in each of the events. Entries in the state festival will be restricted to those awarded first honors in the district festivals.

NEW YORK

White Plains.—Joseph Busca and Victor Salva, violinists, and seniors at the high school here, were selected to play in a combined high school orchestra of 300 as part of a music program conducted from February 22 to 27 at Atlantic City, under the auspices of the National Educational Association. John W. Lumbard, Superintendent of Schools, announced that Dorothy Bordewich, of the high school, had been chosen to sing in a group of 400 at Chicago.

PENNSYLVANIA

Philadelphia.—The Philadelphia Inquirer has stated that education of school children in the United States and Canada in the traditions and highest forms of music was planned by the late Edward W. Bok, editor and philanthropist, who died in Florida. He set aside for this purpose a fund, the paper states, to provide concerts by Leopold Stokowski and the Philadelphia Orchestra, to be broadcast during school hours.

SOUTH CAROLINA

Bamberg.—Rita Spears presented her piano pupils of the Bamberg public schools in a recital. A Japanese program was carried out in every detail. The stage was decorated to represent a Japanese garden scene. A group of young girls dressed in Japanese costumes with the same stage scene produced a Japanese party scene. All of the piano selections concerned that country. There were geisha dances, butterflies, Japanese carnivals, cherry buds, etc. There was a psaltery ensemble, Holy Night being played.

Noted Educators



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is a well known authority on class piano instruction, and has directed the training of many teachers now conducting piano classes in New York City public schools. During the season 1928-29 one hundred teachers were qualified in public school piano class procedure through her Normal Classes.

In recognition of her long experience and progressive research in the piano class field, Mrs. Hall was appointed a member of the original Special Piano Committee of the Music Teachers' National Association. As Director of the Piano Class Research Forum of New York, she offers a unique piano class clinic to those who have completed the course.

As a teacher of children's piano classes Mrs. Hall is a pioneer and an authority. Her creed, "The Development of the Whole Child Through Music in the Piano Class," has been the constant thought underlying her teaching program since 1909, when she was director of the Children's Department of the Pettingill School of Pianoforte in St. Louis, Mo.

As a lecturer Mrs. Hall has appeared in many cities before schools, parent-teacher associations, women's clubs and music clubs.

A definite contribution to piano class progress is Mrs. Hall's intriguing "Piano-Staff" which so simply relates the staff and the keyboard that printed music actually finds its place on the piano keys. There is a companion book on the schematic use of the Piano-Staff.

For four years Mrs. Hall directed the Junior Department of the National Federation of Music Clubs, during which time she compiled The History and Outlook of the Junior Clubs, and three courses of study, namely, Instruments of the Orchestra, Junior Clubs and the Chautauquas, and The Piano and Piano Music.

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Philadelphia Hears the Magic Flute

Civic Opera Company Gives Memorable Performance

PHILADELPHIA.—The Civic Opera Company presented Mozart's *The Magic Flute* in the Academy of Music on February 13 before a large and enthusiastic audience. The performance was especially fine, in the smoothness with which it moved, in spite of the thirteen changes of scene in two acts. It was accomplished with apparent ease, and a commendable degree of speed. The seven principal characters all did exceptional work, both vocally and dramatically.

Nelson Eddy, as Papageno, held the center of attention much of the time by his fine portrayal of this humorous role.

David Dorlini was a splendid Tamino, Herbert Gould excellent as the deep-voiced Sarastro, Alma Peterson delightful as Tamina, James Montgomery entirely satisfactory as Monostatos, and Elizabeth Harrison did fine work as Papagena, in place of Irene Williams who was indisposed. Madge Cowden, as Queen of the Night, sang the florid part beautifully. Ralph Jusko, as the Orator, and Louis Purdey, as a priest, also did good work. The three ladies, impersonated by Marie Buddy, Olive Marshall and Mae Mackie, were excellent, as were also the three boys, taken by Ruth Montague, Maybelle Marston and Veronica Swiegar. The chorus did conspicuously fine singing, and Alexander Smallens deserves the highest praise for the way in which he conducted the performance. The orchestra, as always, was good, being composed of Philadelphia Orchestra members.

M. M. C.

Community Concerts' Consistent Success

The Community Concerts Corporation is completing its second season with a record of consistent success and most encouraging prospects for the future. The number of communities organized for safe and sane concert giving has almost doubled in the past year, and the forces of a national organization have been augmented by the return of Loudon Charlton, well known concert manager, in the capacity of executive vice-president, and by the addition of R. H. Ferguson and May Johnson to the staff of field representatives.

Arthur Judson has proved an efficient president for the organization, with Lawrence Evans, of Evans & Salter, vice-president; Fitzhugh W. Haensel, of Haensel & Jones, treasurer; F. C. Coppicus, of the Metropolitan Musical Bureau, chairman of the board of directors, and Dr. Sigmond Spaeth, managing director.

A remarkably high standard has been maintained in every series of concerts organized under the direction of the New York office, and the greatest names in the modern

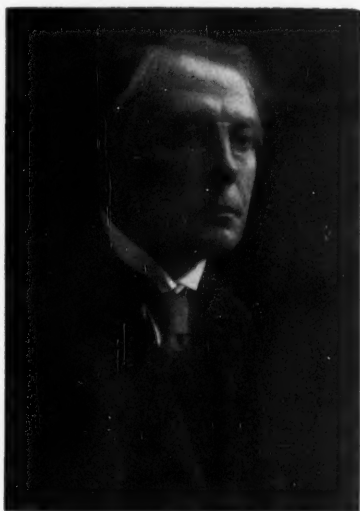
musical field have appeared even on the programs of comparatively small communities. Among the outstanding musical attractions to be heard on the eastern community concert courses recently are Rosa Ponselle, soprano; the Philadelphia Orchestra; the Cleveland Orchestra; Giovanni Martinelli, tenor; the New York Theatre Guild, in a performance of Marco Millions; the Barrere Little Symphony; Lawrence Tibbett, baritone; John Charles Thomas, baritone; Richard Crooks, tenor; Elisabeth Rethberg, soprano; Sigrid Onegin, contralto; Mischa Elman, Efrem Zimbalist and Albert Spalding, violinists; Harold Bauer, pianist, and the New York and London String Quartets. An unusually attractive novelty has been an Opera Recital in costume given by Ethel Fox, soprano, formerly of the San Carlo Opera Company, and Allan Jones, tenor, of the Deauville Opera, assisted by Benjamin King, pianist. This combination has met with great success everywhere, offering a very delightful program of operatic music.

A number of new attractions are being added to the list of the national managers forming the Community Concerts Corporation, including the Cherniavsky Trio, the International Quartet and the Orquesta Charro Mexicano.

Requests for co-operation have already come in from a number of communities, and there is every indication of another exceedingly busy season ahead for Dr. Spaeth and his colleagues. The headquarters of the Community Concerts Corporation are in Steinway Hall.

Friedheim Returns to New York

Ralfe Leech Sterner, director of the New York School of Music and Arts, announces that Arthur Friedheim will return to New



ARTHUR FRIEDHEIM

York and resume piano instruction at this school. The announcement should attract many pianists and teachers who wish to benefit through study with this eminent Liszt pupil. His career has been a notable one, including instruction from Anton Rubinstein, then with Liszt, whose private secretary he was, in both Weimar and Rome. Much of this is incorporated in Grove's Dictionary of Music, the International Who's Who in Music, beside laudatory press notices from the New York Times, Sun, Herald-Tribune, etc. Mr. Friedheim's splendid piano playing, his frequent recitals at this school, and his personal contact with pupils is always inspiring; indeed, despite his world-wide fame, based on highest attainments, he remains a modest, gentle and lovable nature. A special feature of the summer school will be his weekly recitals.

Augusta Cottlow Pupils in Recital

On February 16 Augusta Cottlow presented four of her pupils at the MacDowell Club before a large and enthusiastic audience. The pupils were Tessa Yerzy, Nina Entzminger-Guin, Angelina Arcella and Ralph Fortner, and all of them played with so much skill and such obvious musical intelligence that they gave the impression rather of finished art than of the efforts of the student.

The program had been selected from the classic literature of the piano, each artist playing two groups. Miss Yerzy was heard in works of Bach, Chopin, Brahms and Arensky-Deis, and played Mendelssohn's Spring Song as an encore. Miss Entzminger-Guin gave her attention to pieces by Gluck-Saint-Saens, Schumann, Moussorgsky-Rachmaninoff, Alabieff-Liszt and Albeniz. Angelina Arcella showed courage and good memory in Schumann's Papillons, and later in the program played a prelude by Huteson, Ravel's Habanera and MacDowell's Polonaise. And Mr. Fortner contributed Brahms, Chopin, MacDowell, Griffes and Debussy.

CONCERT ANNOUNCEMENTS

FIRST NEW YORK RECITAL

by

FRANK KNEISEL

Violinist

at

TOWN HALL
113 West 43rd Street
New York City

TUESDAY EVENING
FEBRUARY 25



Photo by Murray, N. Y.

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Town Hall, Thurs. Mar. 27th, at 8.45 p.m.

Each of the players gave an encore, Miss Entzminger-Guin, Grieg's Gnomes; Miss Arcella, a brilliant Etude, and Mr. Fortner, Liszt's Forest Murmurs.

Throughout the afternoon the interpretations caused, at least in the mind of this one auditor, some astonishment. One does not expect to derive so much pleasure from a pupils' recital—generally a good deal of a bore. One can only assume that the very evident natural endowments of these young people have been so finely developed by the skill, artistry and persistence of their teacher.

At all events, they have acquired fleet fingers and plenty of strength. Too, they have attained to musical eloquence. They pass naturally through varying shades of sonority and color, achieving delicacy and nobility at will, never exaggerating the use of the pedal, presenting the melodies and counter melodies with careful articulation, and merging harmonies without loss of warmth but also without confusion. They have grasp of the keyboard, as well as of the form and content of the music played.

Miss Cottlow must be proud of her pupils, and her pupils may congratulate themselves on having so capable a teacher.

National Opera Club Meeting

An all-day downpour of rain did not prevent a good-sized audience from attending the February 13 meeting of the National Opera Club of America, which, under Baroness von Klenner's presidency, was devoted to Russian music.

Elsie C. Hurley began the program with some songs by American composers, LaForge, Schumann, Morris and Herbert, singing with beauty of voice; she was first prize winner in the Victor Herbert Contest a year ago, taking the \$100 Jenkins prize and the Fendrich gold medal. Virginia Castelle of Baltimore, played her accompaniments with spirit. Youry Bilstin, cellist, played his own Caucasian songs and dances, unaccompanied, imitating a Georgian instrument which made the cello sound like a tambourine, and later adding pieces by Glazounoff and Scriabine. Dagmara Renina (Princess Troubetskoi) gave two groups of songs in the original Russian, by Glinka, Tschai-kowsky, Balakireff, Gretchaninoff, Prokofiev and others, pleasing especially in Young Girl's Song (Darmoischky) for which Charles Haubiel played musically accompaniments. A most interesting talk on Russians and their music, by Rhea Silberta, received absolute attention, and deservedly; she told much in a short time, winning rousing applause.

Guests of honor were: Mrs. James Wolfe (Lillian Laury), authoress; Pearl Besuner, Metropolitan Opera Company; Rosalie Heller Klein, president of the Matinee Musicale; Mrs. Edmund H. Cahill, chairman, Motion Picture Music, National Federation of Music Clubs; Adamo Didur and

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James Wolfe, both of the Metropolitan Opera Company. Some of these gave short talks of an interesting nature.

President von Klenner made announcements and comments in spontaneous fashion, keeping her hearers interested throughout. The next affair will be a Spanish program, on March 13.

Koshetz to Be Soloist at Maduro Concert

Nina Koshetz, well known soprano, will appear as soloist at the Maduro concert, which is to be held at Town Hall in New York on March 20. Charles Maduro, under whose direction the orchestra of fifty pieces will perform, has arranged this concert, which will present the compositions of Mr. Maduro and those of Boris Levenson. In addition to her appearance at Town Hall, Mme. Koshetz plans to use several of the Maduro compositions for her radio appearances and recordings.

Eugene Goossens, director of the Rochester Philharmonic Orchestra, will play Mr. Maduro's Rhapsody Espanol and Scherzo Espanol during the first week of April. This is the second large orchestra to use Maduro music, as the Manhattan Symphony Orchestra, with Henry Hadley conducting, will play three of them at the Mecca Temple in New York on February 23.

There are also many more recordings, for both phonograph and piano, of the Maduro music being added to the already large list of recordings each month. This season finds these tuneful compositions on many orchestral and recital programs and again goes to prove their ever-increasing popularity.

Max Walther Visits America

Max Walther, proprietor of the Internationales Impresariat, Berlin, Germany, is in New York, stopping at the Park Central Hotel. The purpose of his visit to America is the extension of his connections with artists planning European tours.

Mr. Walther's managerial bureau is one of the most important ones in Europe, and he has connections with all of the other important managers so that complete tours on every part of the continent can be easily arranged by him. He arranges artist tours for foreigners in such a manner that after their introductory appearances they receive paid engagements.

Mr. Walther has been eminently successful in placing Richard Crooks, who, he says, is now recognized as one of the outstanding tenors in Europe; also Gina Pinnera, Paul Alt-house, Nevada Van der Veer and Roland Hayes. Mr. Walther says that conditions abroad are now favorable to the reception of American artists of merit. Many American artists feel that it is to their advantage to appear in Europe, and Mr. Walther says that in time, if the artists are sympathetic to European audiences as the above mentioned are, their tours abroad can be made almost as lucrative as American tours. Prices paid to artists in certain parts of Europe are remarkably good, and compare favorably with American prices. Mr. Walther also feels that he could arrange for performances of orchestra compositions by American composers, provided, of course, the works are of outstanding merit. The utility of such an agency in forming European contacts is incontestable.

NEW YORK CONCERTS

(Continued from page 21)

sized audience. Her program included numbers by Pasquini, Couperin, Rameau, Beethoven, Chopin, Liszt, Paganini-Liszt, Tchernine, and Debussy. Much applause brought several encores.

The Barbizon

Paul Althouse, popular tenor, assisted by Rudolph Gruen, pianist, was the attraction of the February 12 Barbizon. A large audience manifested its appreciation of the singer by enthusiastically applauding his German, French and English groups and demanding several encores.

Mr. Althouse, who bears the reputation of always giving value received, lived up to his standard, giving aplenty of his excellent voice and art. Mr. Gruen not only supplied sympathetic accompaniments, but played a group of solos.

FEBRUARY 13

Philharmonic-Symphony

(See report of February 16)

Alberto Sciarretti

Alberto Sciarretti, an Italian pianist favorably known in New York, was heard on Thursday night at Town Hall by a large audience that included many of his countrymen. He made a good impression and was cordially received.

Mr. Sciarretti's program follows: Preludio e Fuga, G. Sgambati; Sonata in B flat minor, Chopin; Tema con Variazioni, G. Martucci; L'île des Morts, Franco da Venezia; Fox Trot Tragico (Memento Mori), M. Castelnuovo-Tedesco, and Rhapsodie Espagnole, Liszt.

FEBRUARY 14

Hart House Quartet

The first of three concerts to be given by the Hart House String Quartet was held at Steinway Hall on Friday before a select audience which well knew the worth of this fine ensemble. Under the patronage of the Honorable Vincent Massey and Mrs. Massey, who founded the unit several years ago, the four instrumentalists came to this coun-

try from Canada and proceeded to a conquest of American music centers. Their concerts each year are invariably a mecca for chamber music enthusiasts, both on account of their attractive programs and because of the scholarly manner in which the performances are given.

The initial affair of this season began with the Debussy Quartet, soft-voiced in all four parts, subtle in construction and ethereal in concept. Even in the rather stirring finale, there continued, by grace of the performers' appreciation, that enchantment through indefinite coloring, that only Debussy seemed to know.

Two well-penned sketches by Ernest MacMillan, based on French-Canadian folk songs, while not of monumental significance, indicated the composer's mastery of the string quartet idiom. There was much applause for them.

Cesar Franck's D Major Quartet completed the recital. This opus requires the best part of an hour to perform. It also requires a complete understanding of its text or there will be little interest aroused by those who produce it. Franck has composed massively, that is to say without the slightest thinness in any of the parts. But in all the quartet's length it is not outworn. There is material enough for several like compositions, but with a reading such as the Hart House group place upon it there is a fascination about its unending measures that smacks of enchantment. Certainly in this instance the audience waited upon each phrase as though fearing there would be none to follow. And that is the art of these visiting musicians. They imply great comprehension, reveal in definite shape technical resources beyond expectancy, and vividly screen their grasp of all the magic of chamber music production. Throughout the evening there was constant and prolonged applause.

Frieda Hempel

Frieda Hempel, following a retirement from the musical field of about two years, made her re-entry at Carnegie Hall on Friday evening before a large and representative audience. The renowned coloratura presented an attractive appearance and was given an enthusiastic reception. The impression gained by this writer was that the

singer was in excellent vocal form, her voice being notable for its freshness, and her technical facility being as remarkable as ever. In a word, the Hempel art is still great and afforded her listeners an evening of distinct artistic pleasure.

With Frank Bibb at the piano, Miss Hempel sang numbers by Handel, Beethoven, Schubert, Georges, Hahn, Ravel, Thomas, Troyer, Brahms and arrangements by Bibb, Bax, Cecil Sharp and many encores. One welcomes the singer's return, for coloraturas of her caliber are all too rare.

FEBRUARY 15

Oratorio Society

Stormy weather could not keep the crowds away from a concert of the Oratorio Society of New York. This fact was evidenced last Saturday night when Town Hall was filled almost to capacity to greet this veteran organization. They were assisted by Marcel Grandjany, harpist; René LeRoy, flutist; Albert Stoessel, viola; Sallie Possell, flutist; Naoum Benditsky, cellist, with Hugh Porter at the organ and Alfred Greenfeld at the piano.

Under the able leadership of Albert Stoessel the singers presented a generous offering of the highest type of choral music, ranging from the ancient masterpieces of the sixteenth century, in the first half, to the works of present day composers.

Opening the program, the chorus sang Hassler's beautiful setting of Luther's Hymn, Ein Feste Burg ist unser Gott, written a century before the well known one by Bach. There followed the Lo, What Branch of Beauty, by Praetorius, sung a capella, and the brief but jubilant Bach setting of the tune sung in the year fourteen hundred called in English, Now Raise Your Happy Voices.

René LeRoy and Marcel Grandjany appeared in a group for harp and flute, playing numbers by Laserna-Nin, Loeillet, Widor and Rimsky-Korsakov. Mr. LeRoy's playing was appealing in grace and warmth of musical feeling, especially in the Romance by Widor, in which he conveyed exquisite expression and sheer beauty of interpretation. The flutist appeared again with Messrs. Grandjany and Stoessel in a trio by Debussy.

A Christmas Motet by DeVittoria, an Eriskay Love Lilt, arranged by Hugh Robertson, the comely and amusing song, The Dark-Eyed Sailor, and the sturdy and cheery Wassail song, arrangements by Vaughan Williams, brought the program to an intermission.

Charles Loeffler's composition By the Waters of Babylon, for women's voices, with accompaniment of flutes, cello, organ and harp was beautifully performed and met with much appreciation from the audience.

Marcel Grandjany, in his group of harp solos by Respighi, Bach, Zeller and one from his own pen, delighted his hearers with his superb art. He evoked beautiful tone pictures and was most applauded for the Zeller number, Night Reflections on the Water, and his own winsome and capricious composition, Children at Play.

The program came to a close with the chorus singing Ye Watchers and Ye Holy Ones, a seventeenth century melody in cloistral mood, arranged by Davidson, and Gustav Holst's stately and effective arrangement of Turn Back, O Man, the old one hundred twenty-fourth psalm from the Genevan Psalter.

Harold Bauer

Harold Bauer chose a most interesting program for his recital last Saturday afternoon. After giving a beautiful interpretation of the Mozart C Minor Fantasia, the distinguished pianist offered Haydn's C Major Fantasia which actually sparkled under his magnetic fingers, arousing the audience to tremendous applause. Then came the Bach Partita in B flat, arranged in the style of the harpsichord by the soloist himself. In all five movements his great artistry was ever evident and the wonderful tone he drew from his instrument cast an enchanting spell over his hearers.

If one was thrilled with the superb renderings of this first group, surely there are no words to express the vivid picture he painted in his exquisite and masculine interpretation of Beethoven's Moonlight Sonata. Bauer was at his best, and what else can be said?

Groups three and four consisted of miscellaneous fare, each a masterpiece in itself. Schumann's Papillons, op. 2, was a rare treat, but the Chopin Ballade in A flat could well be counted the most popular offering of the program for after this the audience gave him an ovation. Debussy's Clair de lune and Schubert's Impromptu in A flat were fascinating, and he was obliged to repeat Mendelssohn's E minor Scherzo. The program closed with Brahms Rhapsody in E flat.

There were undoubtedly many students in the audience and if so they had a lesson they will long remember. Such playing comes only from the great.

FEBRUARY 16

Philharmonic-Symphony

Featuring the Sunday afternoon concert of the Philharmonic-Symphony Orchestra

at Carnegie Hall was a memorable performance of Mozart's fourth violin concerto, in D major, with the thrice admirable Albert Spalding as soloist. Mr. Spalding's virtues as a violinist—and they are numerous—were employed to excellent advantage on this occasion. Elegance, unflinching taste, musical sensitiveness to an extraordinary degree, an unusual command of light and shade, together with the highly serviceable technical equipment that has ever been a characteristic of this artist's work, contributed to the brilliant success that Mr. Spalding enjoyed at this concert. The audience was very enthusiastic, recalling him again and again.

For purely orchestral numbers Mr. Molinari led praiseworthy performances of Mozart's smooth-flowing overture to Don Giovanni, the Italian conductor's own effective transcription of Debussy's delightfully imaginative L'Isle Joyeuse, Ravel's masterfully written and diabolically ironic La Valse, and, for brilliant—let alone, noisy—closing number, the Torch Dance and Ride of Romeo from Zandonai's opera, Romeo and Juliet. This last number was given for the first time by the society on Thursday, on which occasion as well as on Friday and Saturday the same program was repeated with the exception of the soloist and the Mozart concerto.

N. Y. Chamber Music Society

Carlos Salzedo, playing the harp in ensemble numbers, was indeed a novelty at the Chamber Music Society concert at the Hotel Plaza on Sunday. He had the important duty of playing the leading part in André Caplet's quintet based on Poe's lugubrious story, The Red Death. Associated instruments were two violins, viola and cello, and the many strange effects, especially in the Macabre movement, were duly noted. Somewhat on related lines were Four Episodes by Ernest Bloch, a similar subject bringing out modernistic ideas of The Inevitable. Lefebvre's quintet for piano and woodwind was an important modern number, the only classic work on the entire program being Brahms' trio in E flat, that lovely masterpiece, which is long, measured in moments, but was short in actuality because of its excellent performance. The piano (Miss Beebe) was the central figure, but never predominant. A collation was served, as usual, and a large audience enjoyed the evening's varied offerings.

Leonora Cortez

Leonora Cortez, well known to the New York public from previous recitals and concerts, played to a large and appreciative audience in Town Hall in the afternoon. Her program included the C sharp minor and F minor Preludes and Fugues from Bach's Well-tempered Clavichord, Mendelssohn's Variations Serieuses, four rarely heard Schumann Intermezzi and numbers by Chopin, Medtner, Borodin and Liszt.

Miss Cortez is an artist of authority and distinct individuality, which latter never oversteps the boundary of musical taste and aesthetics. A commanding technique, a beautiful singing tone which in rapid passages assumes a scintillant crispness, faultless rhythm and exemplary use of the pedal distinguish her pianism, which all in all is of a very high order. One of the recitals that can be put down in the season's musical diary in red ink.

Margot Jean

That triply gifted musician, Margot (formerly Daisy) Jean, sang and played cello and harp to an admiring audience in the Charles Hopkins Theater in the evening. In the E minor sonata for cello and piano by Brahms she was partnered by Frank Bibb.

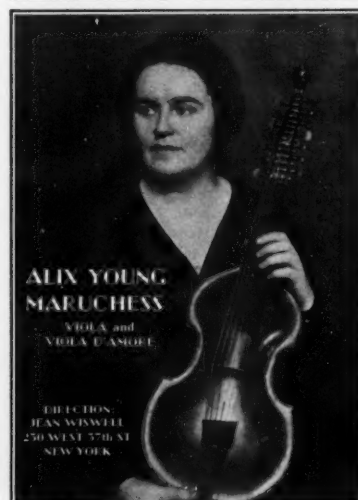
Miss Jean sang songs by Paladilhe, Gretschaninoff, Glazounoff and Chopin, to her own harp accompaniments. These were distinguished by beautiful vocalization, musical insight and exceptional harp playing. Next

A RECORD

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came cello pieces by Rachmaninoff, de Falla, Debussy and Fauré played with fine tone production and easy technical mastery. Again there were songs, by Ducoudray, Mortelmans and Kennedy-Fraser, as before, accompanied by the singer on the harp. The audience showered the versatile and attractive artist with applause.

Mischa Elman

An Elman recital at Carnegie Hall (or anywhere else, for that matter) always means an overflowing house, rampant enthusiasm and pangs in the hearts of aspiring violin stars who always visit his concerts in hordes. Sunday evening's recital was no exception to the rule. Mr. Elman's transcendent qualities as a violinist, which have steadily increased and clarified since he burst, like a meteor, on the musical world as a mere child, need no detailed comment at this time. It is sufficient to say that he brought all his phenomenal gifts to bear on his program, which consisted of the Vivaldi-Nachez Concerto, Brahms' D minor sonata, Lalo's Symphonie Espagnole, and shorter numbers by Fauré, Brahms and Wieniawski, not to mention numerous encores.

The Barbizon

One of the largest audiences which has thus far gathered at the Barbizon Sunday afternoon recitals enthusiastically applauded the singing of Foster Miller, baritone, of the Little Theater Opera Company. His program included songs in English, German and French, by the composers Handel, H. Lane Wilson, Spross, Kountz, Schubert, Catherine, Massenet, Mozart, Hatton, Winter Watts and Arthur Meale.

The Barbizon String Quartet assisted on the program, playing Dvorak's American quartet.

FEBRUARY 17

Hart House String Quartet

For their second recital at Steinway Hall, Monday evening, the Hart House String Quartet chose a quartet by Frederic Delius as the first number. It is in four parts described thusly: "With Animation"; "Quick and Lightly"; "Late Swallows" (slow and wistfully); "With bright and elastic movement." There is much fine writing throughout.

John Beach's "Poem," commencing with its mysterious, plaintive viola theme, drew quite a good deal of applause for the classic manner in which it was produced. The composer was present to receive tribute for his exemplary creation.

Erno Dohnanyi's Quartet in A Minor, Opus 33, was the finale. Its varied melodies and rhythms were characteristically pictured by the musicians entrusted with its rendition. In fact, it is all too seldom that such enjoyment is had from the efforts of four instrumentalists so well equipped to present good compositions. The Hart House Quartet are most welcome in anything they choose to give but are doubly acceptable when they select the novel, the unused and the valuable as they did in this instance. The audience again were highly appreciative and voiced frequent satisfaction during the evening.

Aletta Tenold and Grace Welsh

Aletta Tenold and Grace Welsh gave a two-piano recital at Town Hall on Monday afternoon, giving real pleasure by their excellent interpretations of interesting music, resulting evidently, from careful rehearsing. One may or may not like some of the music played, such as Casella's baby suite (Pupazetti) which is decidedly modern, and Ravel's Mother Goose Suite, which sounds far less modern than it did a very few years ago. The audience on this occasion seemed to like these pieces. Perhaps audiences are progressing.

That these two young ladies have heard of the famous two-piano team of Maier and Pattison was suggested by the first number on their program, the Bach Sicilienne arranged by Maier. It was played with moving rhythm. Following this was a Mozart sonata, then Rachmaninoff's Second Suite—beautiful and full of force with mighty climaxes. The final number on the program was an Andalusian dance (Ritmo) by Infante. All of which made an interesting and enjoyable afternoon—and two pianos sometimes sound better than one.

Beethoven Association

Lucile Lawrence and Carlos Salzedo, harpists; Mischa Levitzki, pianist, Ludwig Manoly, double bass, and the New York String Quartet, consisting of Ottokar Cadek, Jaroslav Siskovsky, Bedrich Valska and Ludvik Schwab, were the participants in the Monday evening concert, which attracted a large subscription audience.

The program consisted of: the Beethoven quartet in G major, op. 18, No. 2, New York String Quartet; Danse Sacree and Danse Profane, Debussy, Miss Lawrence and the New York String Quartet, with Ludwig Manoly; Pavane, unknown composer (16th century); Gavotte des Moutons; Padre Giambattista Martini (1706-1784); Les Tourbillons; Francois Dandrieu (1684-

1740); Sarabande, Francois Couperin (1668-1733); Polonaise, Johann Sebastian Bach (1685-1750) and La Joyeuse, Jean Philippe Rameau (1683-1754), for two harps; Lucile Lawrence and Carlos Salzedo; quintet in E flat, op. 44, Schumann, Mischa Levitzki and the New York String Quartet.

The evening was one of extreme artistic merit and afforded evident pleasure to the audience, which included many distinguished musicians. Every number was cordially received. The Beethoven had an admirable rendition by the New York String Quartet and the group for two harps was especially well received. Several of the pieces could have been repeated. A high light of the program was the Schumann quintet, which brought the program to a brilliant close.

Paul Kochanski

Paul Kochanski gave a recital at Carnegie Hall on Monday evening, to the delight of a large audience. Kochanski, the modernist, becomes Kochanski the traditionalist, and plays Vivaldi and Mendelssohn and Schubert and that sort of thing, plays them very pleasingly indeed, and probably to the taste of the average audience these pieces might seem more agreeable than the moderns.

Mr. Kochanski played also pieces by Dohnanyi, Szymanowski, and Tsigane by Ravel, which was introduced in America by Kochanski during Ravel's visit to this country several years ago. He was accompanied by Pierre Luboschutz, who added materially to the artistic offering of the evening. The audience seemed anxious to have Ravel's Tsigane repeated, but another piece was chosen in its place as an encore.

In Memory of Minnie Tracey

The following little verse in memory of Minnie Tracey, well known singer, who passed away about a year ago, comes from her sister, Catharine Spencer Tracey:

A SINGER

By Minnie Spencer Tracey
Golden voice with organ tones,
Mellow and rich and deep,
Plaintive, like a heart that moans,
Throbbing, o'er love's defeat.

Yet with soaring notes on high,
All love's triumph voicing,
Mounting upward to the sky,
In love's truth rejoicing.

Ringing voice, courageous, true,
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Heaven needs thy singing."

Cumpson and Kahn in Concert

Harry Cumpson, pianist, was associated with Julian Kahn, cellist, and Nella Miller, accompanist, in a joint recital at the Educational Alliance on February 9. The program consisted of a Beethoven sonata played by Cumpson; a Strauss cello sonata, by Mr. Kahn; a Mozart sonata and pieces by Debussy and Chopin, by Mr. Cumpson, and a group including works by Handel, Bruch and De Falla-Marchal, by Mr. Kahn. This Educational Alliance is situated at 197 East Broadway, and tickets of admission are only ten cents. Surely for such a price the audience is offered a wealth of music and interpretative artistry.

Patricia MacDonald on Tour

Up to the present, Patricia MacDonald's programs, Songs of the Danube and the Vistula, have been heard almost entirely locally, but so widespread has been the interest which they created wherever they were heard that Miss MacDonald is now engaged on her first transcontinental tour.

Miss MacDonald's programs cover the immense region of Central Europe, from Poland in the North to the Mohammedan countries in the South. In all of these many countries, quite different costumes are worn, with the result that Miss MacDonald's trunks for her tour are numerous.

Third New Rochelle Young Folks' Concert

The third of the series of monthly concerts conducted by Leon Theodore Levy in the Senior High School auditorium, New Rochelle, drew a capacity audience of young people and their chaperones. The program consisted of Beethoven's first symphony and four movements from Bizet's L'Arlesienne suites, besides Mr. Levy's customary elucidating remarks. Great interest and enthusiasm were evidenced by the audience.

These concerts, held under the auspices of the Board of Education, are proving a very popular form of education with New Rochelle's young folks.

Wellesz Works for Berlin Festival

BERLIN.—The Berlin Festival for 1930 is to include, among other works, Egon Wellesz's opera, Alkestis, and his pantomime, The Sacrifice of the Captives. They will be given in the Municipal Opera House. T.

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phony—Ethel Leginska Conducts Woman's Symphony—
American Conservatory Mid-Winter Concert
—Other Items.

CHICAGO—Year after year Harold Bauer comes to Chicago and on each new visit his popularity seems to be on the increase. This fact is made most apparent by the size of his audiences. The large Studebaker Theater, in which he gave a piano recital on February 9, was packed with his old admirers and many new ones, who enjoyed immensely his interesting program of numbers by Mozart, Haydn, Schumann, Cesar Franck and Debussy. In splendid form, Mr. Bauer played all those composers with the mastery that has placed him in the front rank of the pianists of today.

LUCIA CHAGNON

At the Playhouse Lucia Chagnon gave a song recital on the same afternoon and disclosed, in a well built program, a voice of lovely quality, used with consummate artistry, a stage presence that could be taken as a model by many other singers, besides excellent diction and phrasing, and she proved herself a faithful interpreter of the classics as well as of modern composers. She was superbly seconded at the piano by the much-in-demand Gordon Campbell.

KEDROFF QUARTET

That distinguished organization known as the Kedroff Quartet appeared at the Civic Theater on February 9 before a huge audience, which manifested its pleasure throughout the course of the program by prolonged plaudits at the close of each number. The Kedroff Quartet always gives of its best, and this indeed means a great deal. Their recitals are always looked upon as events of a musical season, and so long as the Kedroff Quartet presents numbers such as those included on their program here and sing them as tellingly, the organization will continue to win the favor of the public and the praise of the critics.

VLADIMIR HOROWITZ

Orchestra Hall was not large enough to accommodate all the followers of Vladimir Horowitz, even though hundreds had found place on the stage. Many were turned away when this young wizard of the piano made another bow on February 9 in the hall in which he made his debut here not so long ago and in which he has been heard since then on many occasions. To hear Horowitz is a rare treat and this remark will stand true so long as he gives such exhibitions of piano playing as he disclosed at this recital.

AMERICAN CONSERVATORY'S MID-WINTER CONCERT

The American Conservatory presented at its annual mid-winter concert several artist pupils at Orchestra Hall on February 10. The students had the good fortune to be supported by an orchestra composed of members of the Chicago Symphony Orchestra, under the able direction of Adolf Weidig. The pupils who appeared won the honor after a contest in which they were selected by a board of prominent musicians not connected with the school, and invariably they showed the result of careful training and reflected credit not only upon themselves and their teachers, but upon their alma mater.

It would be pleasurable to mention the names of the teachers who were responsible for the training of those pupils, but as their names did not appear on the program, this cannot be done, so the entire faculty is to be congratulated on the results obtained and several of the students may already be classified as professionals.

Ruth McNeil opened the program with a fine performance of the Bonnet Variations de Concert for organ. She was succeeded on the stage by Vincent Micari, who displayed uncommon pianistic talent in the Weber-Liszt Polonaise Brillante. Dorothy Patswald revealed a lovely voice, well used in Tchaikovsky's aria, Farewell Ye Hills. Madeline Coffman, a young girl, played like a routine violinist the first movement of Mozart's Concerto in D major. Mary Virginia Wallace disclosed in the Chopin Concerto in E minor good technic and much pianistic ability. Cornelia Vermaas Graham sang with understanding the Ballatella from Leoncavallo's Pagliacci. Anthony Guerrero played like a full fledged professional the Boellmann Variations Symphoniques for Violoncello. Mary Gussin made a "hit" with the Wieniawski D minor Violin Concerto. Warren Edmundson has a good tenor voice, which was displayed to good advantage in the Lament from Pagliacci. Muriel Parker had the honor of closing the concert with a beautiful rendition of Saint-Saens' Concerto for piano in F major.

VICTOR PRAHL AT KIMBALL HALL

Kimball Hall was filled to capacity for the first appearance here this season of Victor Prah!, a former Chicagoan who now makes his home in Paris. Endowed with a voice of lovely quality, Mr. Prah! knows how to use it to best advantage, never forcing a tone. Enunciating the text so clearly that every word could be understood in the last row of the hall, he satisfied his listeners also by his learned interpretations of old English songs; likewise in a group by Robert Schumann he proved himself an interpreter and singer of the first order. Owing to other duties, we left the hall at the conclusion of the second group, but were told that in his French, Spanish and American songs he was equally successful.

Marshall Sumner was the able accompanist.

ETHEL LEGINSKA AND WOMAN'S SYMPHONY

It has been stated time after time that Ethel Leginska is a big personality in the musical world. A repetition of this phrase does not seem amiss after hearing her again in the dual capacity of soloist and guest conductor with the Woman's Symphony Orchestra of Chicago at its fifth program, at the Eighth Street Theater on February 12.

An all-Russian program had been arranged, which comprised Tchaikovsky's Symphony No. 5; Liapounow Concerto for Piano, Rimsky-Korsakoff's Tone Picture (which on this occasion had its first Chicago performance), and the Tchaikovsky Overture 1812.

Having so often reviewed the work of the

Woman's Symphony space will be given at this time solely to Ethel Leginska, the bright star of the night. A demanding conductor, she now begs her players, now commands them with the authority, the knowledge, the efficiency that reveals the musician, the artist, the poet. If an orchestra could respond to all the demands of Leginska, the results would be nothing short of phenomenal. She knows her score, indicating every nuance, giving every cue and, bubbling with enthusiasm, she electrifies her players as she does her hearers. It is worth going a long way to watch Leginska at the conductor's stand. It is a show all by itself to witness her graceful motions, her forceful baton, her lioness-like head on that human dynamo in which is found the consummate artist and interpreter. In the concerto, Leginska disclosed anew her virtuosity as a pianist.

The next concert of the orchestra is announced for March 12, under the regular conductor, Ebba Sundstrom.

AMERICAN CONSERVATORY NOTES

Silvio Scionti, concert pianist, who has been appearing in recitals all over the country this year, has returned to the American Conservatory to resume his teaching for the remainder of the school year and the summer session.

Hans Levy Heniot's tone poem, A Mountain Legend, which recently won the Padewski prize, is being played by the Cincinnati Symphony Orchestra, Fritz Reiner, conductor, in the regular concerts of February 28 and March 1.

Gamma Chapter of Phi Beta Fraternity presented Stell Andersen and Silvio Scionti in a benefit duo-piano recital at Kimball Hall on February 20.

Louise Willhour, of the faculty, presented her pupil, Mrs. George W. Neal, in a program of dramatic readings in Studio Theater on February 13.

Helen Hamal, of the piano faculty, presented her pupils in recital at Conservatory Hall on February 15.

Gamma Chapter of Sigma Alpha Iota gave a formal Musicales at the Cordon Club on February 11. The program was given by faculty members and advanced students.

Paul Feddersen, baritone, artist pupil of Elaine De Sellem, is at present on a concert tour which will take him to the western coast.

Andrew Shindler, organ pupil of Emily Roberts, has been engaged as organist at Trinity Lutheran Church.

SYMPHONY'S TUESDAY CONCERT

Bach's concerto for violin, two flutes and orchestra, D'Indy's symphony in B flat, Suite from Kodaly's Hary Janos and Glazounoff's Valse de Concert were presented at the Tuesday afternoon concert of February 11.

BURTON PUPILS IN JOINT RECITAL

Two pupils of Arthur Burton, Marguerite Dauner, soprano, and John Macdonald, bass, gave a joint recital at Calumet Park on February 11. Marion Schroeder was the accompanist. The program was given under the auspices of the Civic Music Association.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Marshall Sumner appeared as accompanist for Victor Prah!, February 12, at Kimball Hall. Mr. Sumner is a pupil of Lillian Powers.

Sylvia Schloss, pupil of Walton Pyre of the Dramatic Art Department, is in the cast of the Chicago "Street Scene" company.

Ruth Ferguson, Charlotte Jacobson, Audrey Jacobs and Elaine, Marguerite and Sonny Singer, dancing pupils of Cecile Barnett, appeared before the D.A.R. Convention on February 1. They were accompanied by Bernice Caine, piano pupil of Mme. Cole-Audet. Miss Caine also accom-

panied for the chorus of the Chicago Normal College on the occasion of the annual commencement, February 7.

Leonard Sorkin, thirteen year old violin pupil, won the recent children's contest of the Society of American Musicians. He is rehearsing Mendelssohn's violin concerto with the Chicago Civic Orchestra.

Zerna Rubens, pupil of Walton Pyre, gave a number of dramatic readings before the Barron Hirsch Association, at Curtis Hall on February 11.

Esther Becker, contralto, pupil of Arch Bailey, sang at the monthly meeting of the Eleanor Club in the Steven's building, February 15.

SCHELLING PLAYS AND CONDUCTS

Appearing as piano soloist, composer and conductor, Ernest Schelling supplied the major portion of enjoyment in the Chicago Symphony's Friday-Saturday program, February 14 and 15. In the first part of the program, Schelling played with his well known virtuosity the Padewski Polish Fantasia, which fairly glittered, so brilliant was its performance. Later he took the conductor's stand to introduce his Suite Morocco, which had not been heard previously in Chicago.

Schelling's Suite, written, it is said, after a trip through northern Africa, is vividly tuneful and rhythmical, brilliantly colored, imaginative, and written by a musician who thoroughly understands the orchestra and its resources. It is oriental in design and modern as well.

There were also on the program Hadley's Overture, In Bohemia, Enesco's suite for orchestra and the Haydn-Brahms variations.

COLUMBIA SCHOOL OF MUSIC NOTES

Louise St. John Westervelt, director of the Columbia School chorus, is busy with extra rehearsals in preparation for the annual choral concert to be given on March 20 in the auditorium of the Chicago Woman's Club. On this occasion, Jurien Hoekstra, baritone, will be soloist.

Mu Iota Chapter of Mu Phi Epsilon has transferred its April 13 concert to the Cordon. The program is not yet complete, but Ruth Tegtmeyer, chairman of the committee, reports that the following will take part: Lola Fletcher, soprano; Genevieve Davison, pianist; and Malvina Hoffman, violinist, and Margaret Conrad, violinist, and Ruth Tegtmeyer, pianist ensemble. The Sorority has plans under way for its annual frolic, to be given in the school on April 26.

The Spry Scholari, composed of pupils of Walter Spry, arranged for five musicales, to be given in private homes on the North Shore for the benefit of the scholarship fund.

Walter Spry will leave early in March for his annual tour south, and will give a recital on March 12 at the State Normal School in Louisiana, located in Natchitoches. On March 15 he will appear at the State College in Montevallo, Ala. It will be remembered that Montevallo is his headquarters during summer school, where he conducts a master class.

JEANNETTE COX.

Simfionietta Accorded Success in Harrisburg

The Philadelphia Chamber String Simfionietta, Fabien Sevitzyk conductor, presented one of the most delightful and unique concerts of the season in the Chestnut Street Auditorium in Harrisburg, Pa., under the auspices of the Wednesday Club.

It was the opinion of the Telegraph that the Simfionietta, under the magic baton of Mr. Sevitzyk, gave a remarkable program which it played with such skill and finesse that the soul of the most fastidious lover of music was completely satisfied. "Sometimes the Simfionietta played with the volume of a full symphony orchestra, with all of the depth, rich colorings and marvelous tonal effects that one would find in a full symphony; again it created the illusion of a great vaulted cathedral resounding to the volume of a mighty organ, and again, if one were to close his eyes, he could imagine that the violins were a single French horn playing a beautiful haunting strain, so marked was their unity and precision." And the critic of this paper further stated that the technical mastery displayed by this organization is the last word in superlative virtuosity in this type of chamber music, that in the choice of program and in the refinement of the interpretative ability of the conductor, it holds a unique distinction in its province.

Florence Moxon to Give New York Recital

Florence Moxon, pianist, is to give a New York recital at Town Hall on the evening of February 24. She will open her program with two Bach numbers, suite in G major, and chromatic fantasy and fugue, followed by a scherzo, two etudes and a ballade of Chopin. The moderns will be represented by numbers by Harold Bauer, Debussy and de Falla. Miss Moxon is a pupil of Elizabeth Quail.

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Katharine Gorin Scores Pittsburgh Success

Katharine Gorin, pianist, played at the Twentieth Century Club, Pittsburgh, recently, and scored a brilliant success. Said Harvey Gaul in the Post-Gazette: "A real program builder came yesterday and delighted a matinee audience. The pianist was



KATHARINE GORIN

Katharine Gorin, a gifted girl from New York, with strength in her wrists, musicianship in her mind and a technic capable of interpreting the Russians and the Germans. She had a masculine, vigorous approach, and when she desired a fortissimo there was no question about it, and yet for all her strepitoso it was not a forced tone but within the gamut of the instrument."

The Sun Telegraph was of this opinion: "Miss Gorin immediately engaged attention by her tone, which is more characteristically pianistic than that of any of the lady players we have heard in some time. There is a sonority which enriched the Franck music, and a flexibility which bound it to a most satisfying unity. Those very qualities were most adaptable as well to the playing of Brahms."

"Miss Gorin plays with a charming abandon—the Brahms rhapsody among the better known of this composer's works proving particularly alluring," said the Press. "In the Liszt she displayed a singular delicacy as to tone and touch, and scale passages and arpeggi negotiated with perfect freedom and clarity."

Ralph Angell's Services in Demand

Ralph Angell, well known accompanist, has been fulfilling a number of concert dates with Hans Kindler and Felix Salmond, cellists. January 31 he played with Mr. Salmond at the thirteenth Peabody Recital in Baltimore and on February 2 gave a program at the University Club in New York. The program comprised: Sonata in G minor (Handel), Seven Variations on a Theme from The Magic Flute (Beethoven), Sonata No. 2 in F major, op. 99 (Brahms), Piece en Forme de Habanera (Ravel), Berceuse (Faure) and Spanish Serenade (Glazounoff).

With Mr. Kindler, he appeared in the following cities: January 17, Pittsburgh, Pa.; 20, Beaver Falls, Pa.; 21, Chambersburg, Pa.; 29, Ogontz, Pa.; February 5, Barbizon, New York; 7, Washington, D. C., and 13th, West Chester, Pa. On March 13, they will appear at Wellesley, Mass.

The Washington engagement was a program of sonatas—the Brahms' No. 1 in E minor, op. 38; Debussy in D minor, and Cesar Franck in A major—given under the auspices of the Elizabeth Sprague Coolidge Foundation at the Library of Congress, which affair was attended by a distinguished audience.

Philadelphia Orchestra Concert Date Changed

The Philadelphia Orchestra Association has postponed the last of its regular series of concerts from April 22 to April 23, in order to cooperate with The League of Composers in their performance for the benefit of the National Music League and a Composers' Fund, at the Metropolitan Opera House on April 22.

Wesser Recital at Avitabile Studio

Helen Wesser gave a song recital on February 9, in the Studio of Salvatore Avitabile

in the Metropolitan Opera House building. The program consisted of an interesting variety of songs, well adapted to her agreeable coloratura soprano voice. The audience was especially pleased with her rendition of the difficult Caro Nome (Verdi's Rigoletto.) Her selections from Brahe, Offenbach, Scott, David and other composers made evident that Miss Wesser had given long and earnest study to vocal technic.

Among the many persons present were prominent musicians, this being the first of a series of song recitals to be given by pupils of Maestro Avitabile. The next recital will be given in the near future by Miss Bollinger.

Curtis Institute Students Appear in Many Concerts

The third concert of chamber music given in the Pennsylvania Museum, Philadelphia, under the auspices of the Curtis Institute of Music, on January 26, attracted a large audience. The Swastika Quartet, assisted by Florence Frantz, pianist; Leon Frengut, viola; and James Collins, clarinet, presented a program including the Mozart C minor quintet, and Prokofiev's Overture on Hebrew Themes, and the Brahms piano quintet.

The Swastika Quartet traveled to New York on January 19 to give a concert for the Music School of the Henry Street Settlement; and to Washington, D. C., on January 29 to appear before the Community Institute with Josef Lhevinne as piano soloist. The quartet has had a busy season, with numerous radio and concert appearances.

Five concerts were scheduled in January on the Curtis concert course. Tatiana Sanzevitch, pianist, pupil of Josef Hofmann, appeared before the Contemporary Club of Trenton, N. J., with Paul Gershman, violin student of Efrem Zimbalist, and Arthur Holmgren, baritone, student of Horatio Connell. Edna Phillips, harpist, a pupil of Carlos Salzedo, was soloist before the Ventnor, N. J., Music Club, with the Swastika Quartet. At the Hill School a concert was given by Florence Frantz, piano student of Isabel Vengerova; George Pepper, student of Prof. Auer, and Max Arnoff, pupil of Louis Bailly. State Teachers College, West Chester, Pa., heard a program given by Rose Bampton, pupil of Mr. Connell; Ladislaus Steinhardt, violin student of Edwin Bachmann; and William Harms, piano student of Abram Chasins. A concert at Marywood, College, Scranton, was given by Florence Irons, pupil of Mr. Connell; William Harms, and Ladislaus Steinhardt. The soloists were all accompanied by pupils of Harry Kaufman, head of the division of accompanying.

Five broadcasting programs were given during January over the network of the Columbia Broadcasting System; and student recitals at Casimir Hall were a feature of the work at the Institute.

American Operatic Players Broadcast Faust

The American Operatic Players gave a tabloid edition of Faust during the Empire Hour from 8 to 9 p. m. on February 3, over Station WOR. The artists were: (Faust) William Hain, (Marguerite) Marguerite Hawkins, (Mephistopheles) Richard E. Parks, (Siebel) Rosalie Erck, (Valentine) Foster Miller, and (Martha) Alma Beck. The performance was excellent, as might be expected with such gifted artists.

It will be recalled that the American Operatic Players gave Patterson's Beggars' Love for the Matinee Musicale at the Ambassador Hotel in December with great success. This organization is under the management of the National Music League, and if given proper public support, which it so generously deserves, will do much to popularize opera in America.

Sevitzky Recital Well Received

The recent recital by Fabien Sevitzky, contra bass virtuoso, was of outstanding interest among the season's musical events in the Academy of Music Foyer, Philadelphia. He played an antique sonata by Johann Ernst Galliard with sonorous richness and fine flexibility, combining beauty of tone with dexterous technic that was violinistic in quality. He also played his own effective transcriptions of Burch's Kol Nidrei and Rachmaninoff's Vocalise, as well as a tripping Tarantella of Bottesini. Several encores were demanded.

Mr. Sevitzky also is well known as conductor of the Philadelphia Chamber String Simphonietta.

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Boston—The first week of the Chicago Civic Opera came to a brilliant close with exceptionally fine performances on February 7 and 8 of Louise, Rosenkavalier and Rigoletto.

THAIS

The second week opened with Mary Garden in Thais, a role in which she had been heard here previously. The famous singing-actress scored a personal triumph, being in remarkably fine voice and rising to great heights dramatically. Vanni-Marcoux, as Athanael, was eloquent, and he and Mary Garden were the center of interest, and justly so. Mr. Mojica's silvery voice was heard in the role of Nicias, while Moranzoni was responsible for an excellent reading of the score and a cohesion between singers and orchestra.

CARMEN

Carmen, with Marie Olszewska, drew a large and fashionable audience on Tuesday evening, other members of the cast being (Don Jose) Rene Maison, (Zuniga) Edouard Cotreuil, (Frasquita) Thelma Votipka, (Mercedes) Ada Paggi, (Escamillo) Cesare Formichi (Dancairo) Desire Defrere, (Micaela) Edith Mason, (Morales) Eugenio Sandrini. Emil Cooper led the orchestra and singers through a spirited reading of the beautiful score. Mme. Olszewska sang her music skilfully and acted with all the allure, fascination and intensity that the part demands; she was enthusiastically received. Mr. Maison's Don Jose was admirably done, vocally and histrionically, while the lovely voice of Edith Mason, as Micaela, added to the artistry of the performance. Formichi's Escamillo was satisfactory, even though he seemed to suffer from a cold.

LOHENGRIN

Lohengrin was the Wednesday afternoon attraction, with Rosa Raisa as Elsa. It was her first appearance here in the role and she made an admirable impression. Her rich, beautiful voice was easily suitable to the demands of the music, and she provided many thrilling moments. Frida Leider was a magnificent Venus, while Theodore Strack made a clear-voiced Tannhauser. The Wolfram fell to the happy lot of Richard Bonelli, who appeared in especially fine vocal form. Emil Cooper's reading of the score was masterly.

TRAVIATA

Traviata in the evening again brought that superb artist, Claudia Muzio in the title part. Her singing and acting were notable and won for her an ovation. Charles Hackett used his voice admirably as Alfred, and Giovanni Inghilleri's baritone voice was heard to advantage as the father. The work of the ballet was particularly fine and has been an outstanding feature of the two weeks' engagement. With Moranzoni conducting, the musical performance could have been nothing other than excellent in every detail.

PELLEAS

Mary Garden enthusiasts flocked to the theater on Thursday to hear one of her best roles, Melisande. And what a sheer artistic treat was in store for them! Miss Garden was appealing, and quite enchanting vocally. She had a youthful looking Pelleas in Jose Mojica, who sang well. Another artist receiving a large share of favor was Vanni-Marcoux as Golaud. The performance in general was one of the best given during the engagement, and Polacco is to be accredited with a fine reading of the score. A word here is not amiss in favor of Charles Moor for his stage directions; such an artist is a valuable asset to the company and helps to insure performances of high standing.

FIDELIO

Fidelio received its first Boston performance in 1857 under Theodore Thomas. Since then it has been given here less than a

dozen times. The Friday evening attraction was the same opera, rendered magnificently by a capable cast, including Frida Leider as Leonore, Rene Maison as Florestan, a gifted new comer, Kathleen Kersting, as the Marzellina, Chase Boromeo, as Rocco and the importation of Pavel Ludikar from the Metropolitan Opera Company in the role of Don Pizarro. The sparkling music was skilfully and beautifully sung by these sterling artists and the conducting of Emil Cooper was a high light of the evening. A large audience received the opera with enthusiastic satisfaction.

Mary Garden was the particular magnet on Saturday in Massenet's Le Jongleur de Notre Dame, lovely to the eye and wooing to the ear. Excellent singing also was done by Defrere, Cotreuil and Formichi, while Mr. Polacco's reading of the score brought out its beauties to the full. Following the opera, the ballet performed a number of solos and ensembles.

Eighteenth Week at Metropolitan

Louise will have its revival on Saturday afternoon, March 1, with Bori, Telva, Swarthout, Divine, Parisette, Flexer, Ryan, Donnelly, Dalossy, Egner, Wells, Besuner, Falco, Savage, Trantoul, Rothier, D'Angelo, Ananian, Gustafson, Gandolfi, Picco, Cehanovsky, Tedesco, Bloch, Windheim and Palmieri. Miss DeLeporte will dance and Mr. Hasselmans will conduct.

Other operas of the eighteenth week will be: Fidelio, Monday, with Kappel, Mario, Laubenthal, Schorr, Bohnen, Schutzendorf, Meader, Bloch, Gabor, and Bodanzky conducting. Madam Butterfly, Wednesday, with Mueller, Bourskaya, Wells, Tokatyan, DeLuca, Ananian, Malatesta, Gandolfi, Palmieri, and Bellezza conducting; Die Walkure, without cuts, on Thursday afternoon beginning at one o'clock, fourth of the Wagner Cycle Series, with Ohms, Kappel, Branzell, Telva, Bourskaya, Wakefield, Carroll, Manski, Flexer, Wells, Besuner, Kirchhoff, Schorr, Gustafson, and Bodanzky conducting; Cavalleria Rusticana and Haensel and Gretel, Thursday, the former with Rakowska, Swarthout, Falco, Jagel, Danise, and Bellezza conducting; the latter with Fleischer, Mario, Manski, Wakefield, Lerch and Flexer, Schutzendorf, and Riedel conducting; Sadko, Friday, with Fleischer, Bourskaya, Swarthout, Falco, Besuner, Johnson, Basiola, Ludikar, Tedesco, Gustafson, Macpherson, Cehanovsky, D'Angelo, Bada, Altglass, and Serafin conducting; The Barber of Seville, Saturday night, with Morgana, Wakefield, Tokatyan, DeLuca, Pinza, Malatesta, Gandolfi, and Bellezza conducting.

At next Sunday night's opera concert, an American-Italian program will be given in which Corona, Guilford, Morgana, Telva, Kirchhoff, Ransome, Pinza and Macpherson will sing, and Pelletier will conduct.

Honolulu Symphony Orchestra Concert

The third of this season's concerts of the Honolulu Symphony Orchestra, fifty-eight strong, Arthur Brooke conducting, took place at the Princess Theatre, Honolulu, on January 15.

Besides being of exceptional quality, the orchestra is notable for the fact that it contains a goodly percentage of lady members, and also of native Hawaiian instrumentalists.

The program, consisting of Mendelssohn's Scotch Symphony and works by Schubert, Gounod, Bizet, Bach, Mozart and Chabrier, was much enjoyed by a large audience.

Toscanini Arrives

Arturo Toscanini, conductor of the New York Philharmonic-Symphony Orchestra, arrived in New York on February 18 with Signora Toscanini. His opening concert

Galli-Curci's First Appearance in Europe

(By Special Cable to the Musical Courier)

Prague, February 18—Galli-Curci's concert here last night was one of the outstanding triumphs of her career. The big Lucerna auditorium was packed to suffocation, with over 1000 persons standing. The demonstration was tremendous, necessitating fourteen encores, and even then she was recalled numerous times, the audience forcing her to make many bows amid wild cheers of enthusiasm. This is an auspicious beginning of her first tour of Continental Europe.

C. B.

will be on February 27 at Carnegie Hall, at which time he will introduce to America Ildebrando Pizzetti's latest work, Rondo Veneziano.

The famous composer, who was scheduled to sail with Mr. Toscanini, was forced to change his sailing date because of a conflicting engagement to conduct his opera, Debora e Jael, in Naples. He is, however, due to arrive in New York on February 24 on the S.S. Biancamano.

Last of Stradivarius Series at Mannes School

The sixth and final concert in the chamber music series at the David Mannes Music School, given by the Stradivarius Quartet (Messrs. Wolfsohn, Pochon, Moldavan and Warburg), with Leopold Mannes as lecturer, takes place Sunday afternoon, February 23, when the quartet will be assisted for a second time this year by the pianist, Frank Sheridan. Preceded by Mr. Mannes' analysis, the quartet and Mr. Sheridan will play Schumann's piano quintet.

Gypsy Season for Devora Nadworney

This is a gypsy season for Devora Nadworney, contralto of the National Broadcasting Company. Featured as the gypsy soloist in the new hour on WJZ, Wednesday evenings at 9 P. M., Romany Road, conducted by Harry Horlick (of the A. and P. Gypsies), and in opera as Preziosilla in Forza Del Destino, February 13. She will also be the gypsy Carmen on WEAF, February 27, and the Gypsy Maddalena, in Rigoletto, WEAF, March 6.

German Grand Opera Company Re-engaged

The current tour of the German Grand Opera Company, under the directorship of S. Hurok, is proving so successful that the local managers of the engagements at Chicago, St. Paul, Omaha and Kansas City have reengaged the company for the season of 1930-1931. Reports from the coast, where the company is scheduled to play beginning March 3 for a period of two weeks, indicate such enthusiasm that it is almost certain the company will be engaged next season for a return trip.

Jagel Sings Sadko at Eleventh Hour

Frederick Jagel sang the leading role in Sadko on Monday evening last, scoring a brilliant success. The circumstances surrounding his appearance are interesting. The

Metropolitan called him about noon and said that Mr. Johnson was indisposed and he might have to sing that night. Jagel had a rehearsal with Serafin at one o'clock and jumped into the breach without further rehearsal.

Lang-Stoughton Program in Boston

On March 30 Edith Lang, organist, assisted by R. S. Stoughton at the piano, will give the final program in the series of unusual Sunday afternoon concerts sponsored this winter by the Boston City Club, Boston. These concerts have presented such artists as Jean Bedetti, cellist, and the Boston Sinfonietta, in programs out of the ordinary.

Miss Lang and Mr. Stoughton will play an entire program of numbers especially arranged by them for organ and pianoforte. The first half of the program will consist entirely of Mr. Stoughton's organ compositions, followed by a group of miscellaneous pieces, also for organ and piano.

The program will be as follows:

Ancient Phoenician Procession
Dreams
Aladdin (Tales from Arabian Nights)
Rameses II (Egyptian Suite) Stoughton
Ave Maria Bach-Gounod
Minute Waltz Chopin
Largo Handel
Norwegian Shepherd's Dance Torjussen
Les Preludes Liszt

Swayne Soloist With Orpheus Club

At the concert given by the Orpheus Club of Philadelphia on February 12, under the direction of Arthur D. Woodruff, Noah Swayne, bass-baritone, appeared as soloist. Mr. Swayne's rich, vital voice has long made him a favorite with Orpheus Club audiences, and on this occasion he again charmed his hearers when he sang Kipling's poem Danny Deever, and other numbers by Verdi, Deems Taylor, Elizabeth Gest, Augusta Holmes and Charles Fonteyne Manney. Mr. Swayne imbues his songs with a dramatic intensity and beauty of interpretation that makes each a living picture, and his audience gave him rounds of applause.

Mr. Swayne is an artist-pupil of W. Warren Shaw, who is dedicating to his pupil his new book, Authentic Voice Production, published by J. B. Lippincott & Company, to be released March 1.

Hampton Choir's London Recitals

The Hampton Choir is scheduled for two London recitals, one on May 4 and the second on May 11.

Whitney Trio to Broadcast Beethoven Trio Cycle

Commencing on February 26 at 9:30 P.M. (Central time) and continuing through seven weeks at that same hour, the Whitney Trio of Chicago will broadcast the complete cycle of Beethoven Trios from station WMAQ.

During the four years they have been broadcasting, the Whitney Trio's chamber music concerts have gained steadily in favor,

and this series of programs is being presented at the request of numerous lovers of the Beethoven masterpieces. The schedule of broadcasts is as follows: February 26, op. 1, No. 1; March 5, op. 1, No. 2; March 12, op. 1, No. 3; March 19, op. 11; March 26, op. 70, No. 1; April 2, op. 70, No. 2., and April 9, op. 97.



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Just before the gangpank lifted on the Ile de France, which carried the famous singer to Europe for her concert tour of the continent. Left to right, Homer Samuels, the diva's husband, Mme. Galli-Curci, and Jack Salter, of Evans & Salter, her managers.

MILSTEIN CONQUERS

St. Louis Globe Democrat, Nov. 30, 1929

Milstein's Debut with Symphony Is Genuine Sensation

Russian Youth Glitters as Virtuoso, Glows Like an Artist as Soloist of Orchestral Program of Rare Beauty.

By HARRY R. BURKE.

Nathan Milstein, not yet 25, stood before the St. Louis Symphony Orchestra yesterday and played the Glazounoff Concerto. After that, for an audience that would not be denied, the Twenty-fourth Caprice of Paganini. And those who had attended that fourth Friday concert of the orchestra's Golden Jubilee season had been present when musical history was made in St. Louis. That is a double-barreled statement. They had been present at the sensational debut of the boyish Milstein. They had also heard, in Ernest Bloch's Concerto Grosso the most entrancing, interesting and profound utterance this city has yet heard from the "modernists."

Milstein incomparable.

There is nothing with which exactly to compare Nathan Milstein. To say this Twentieth Century youth has discovered "the secret of Paganini" is to say truly, but to say only a part of the truth. Paganini was a virtuoso. He was also a great artist. But he was at times just a bit of the charlatan. Nathan Milstein is an astounding virtuoso. But he is always a great artist. He can, one suspects, out-Heifetz Heifetz in technique. Certainly not even that great technician has ever more completely conquered the brilliant difficulties of the Twenty-fourth Caprice. But you are never convinced that this boy is merely a great virtuoso. There are fireworks, but there is likewise a musical spirit which mingles even a show-piece with the currency of great art.

A Flawless Art.

Harmonies that are a dreamed-of perfection; double stopping that is impeccable in its intonation; a pizzicato with not even the whisper of a scratch; a pizzicato absolutely dazzling, a dash, a speed that are breathless. But wait. More than all, is the smooth flow of golden tone exquisitely beautiful, which rises from his Jesu del Guarneri. His is a sensitive musicianship. Watch him trace, unfalteringly, the line of melody. He is a worker in golden filagree, ever filled with an understanding of the implications of the arabesque. It needed no Twenty-fourth Caprice to tell his audience this. The Glazounoff Concerto was enough.

A Tricky Ungrateful Work.

Tricky, that work. Full of tricky figures, tricky entrances. Sweet—too sweet in spirit, save for the final movement. Anything but a show-piece. Yet few show-pieces have so much to interpose in difficulty between a virtuoso and his success. The poise of that slight-figured youth, the dignified assurance with which he faced that least sympathetic of debut pieces, might have been assuring. Yet they scarcely were.

Those who knew the violin and the work marveled in the first movement at the unfailing flow of singing tone. Was this Russian, then, come out of Italy? Now the Andante and the purity of its song. The return of the first movement, and now, with the cadenza one began to guess the measure of this lad. And the Finale entered in a splendor of amber and gold, its figures as though of a joyous dance—but unmistakably Russian now, and the music grew dazzling in its speed, sparkled like frosty stars in the soloist's pizzicati, and died away in its close to the exquisite lyric song from his violin.

THE NEW YORK SUN,

By W. J. HENDERSON.

pliant and free bow arm, a keen sense of rhythm, a nice appreciation of the contour of a phrase, temperament, and a style ranging from suavity to a bold and confident bravura were the salient traits of his playing last night. His reading of the Brahms concerto was according to the traditions and had sound musical quality.

DAY, JANUARY 24, 1930.

THE NEW YORK TIMES.

By OLIN DOWNES.

Another notable feature of this concert was the advent of Nathan Milstein, violinist, as soloist in the Brahms concerto. He is a remarkably talented youth, with a very full and beautiful tone and a technique which is sure and brilliant. He played the Brahms concerto with authority and with true feeling. His performance impressed the audience.

DAY, JANUARY 11, 1930.

IN FRANCISCO CHRONICLE

Russ Artist Wins Ovation At Curran

By ALEXANDER FRIED

An important new violinist came into the ken of our music lovers at the concert of the San Francisco Symphony Orchestra yesterday afternoon in the Curran Theater. He is Nathan Milstein, another bright example of Russia's current generation of youth. The vehicle of his debut was the G minor Concerto of Bruch, which took a late place on Alfred Hertz's program beside the "Manfred" Symphony of Tchaikovsky, and a novelty, Zador's "Variations on an Hungarian Folk Tune."

Milstein is a virtuoso of extraordinary finesse. His tone is not of intimate dimension, but it is beautifully pure, of a personal expressiveness, and soaring with youthful ardor. The Bruch concerto, nevertheless, is in it that the

Milstein's first season's tour included orchestra appearances with the Philadelphia, St. Louis, San Francisco, Los Angeles, Portland, and New York Philharmonic-Symphony Orchestras.

Dec. 9/29 PITTSBURGH POST-GAZETTE, N

Milstein, Odessa Miracle, Makes Bow in Pittsburgh

Tone, Style, Technique and Program of Russian Indicate Many Return Visits and Rush For Tickets for Next Appearance.

By HARVEY GAYL.

A miracle from Odessa. A new Russian genius played. His name of Nathan Milstein. And one's guess is that he will travel this Pullman trail many, many times and that he will be thrice welcome in this village of many fiddlers. He has so many points, so much to commend him that one hesitates as to just where to begin.

Has he tone? Gorgeous. Has he technique? Ample. Has he style? Plus. Program? Comprehensive. He is marvelous in intonation and a joy in interpretation, he is prodigal in bow and when that heel comes down, you have heard something. He pushes a big tone and it is always round; he tosses off a harmonic, or a whole string of 'em, and instead of their being ear-maddening (after the manner of some) or stumpy (after the fashion of many) they are cooling, lucid tones and quite indigenous. He can trill it to a pedal note, he has a pizzicato that is spicy and a martellato that is a marvel.

What's the use, you can go right through the Auer first aid to trying fiddlers, and he has it all. He is the whole catalogue from acciaccato to zaflich, and when you are all through there is still his ravishing tone singing in your ears.

Of the many works, we preferred the (heaven, how old) Bruch con-

certo, the Corelli "La Folia," the Debussy, the La Folia, and the Bloch. To us these works were masterpieces. In the Bruch "Adagio" there was real cantilena and in the finale he brought out all the zigzag there was in it. Of the two Debussy transcripts, the best was the "Minstrels," in which there was an indescribable timbre of mandolin and guitar. How did he do it? Pressure for one thing—and then he sensed the pause that those plucked instruments always have. He gave the De Falla dance wonderful rhythms and dynamics. He also colored it amazingly. In the Bloch "Improvisation" there was Jewish floriture, all those thrilling diminished thirds, and with it a slice of the Orient. Has Ernest Bloch been listening too long to Rimsky-Korsakof in his "Nigun." We thought he was decidedly "Scherherazade," but then perhaps that is something to use also. The Weinlawski fireworks finished the program and brought out the Rimsky, "The Bee." In the Corelli work there was power and a cadenza such as we don't often hear. Remember the name, Milstein. Next year you'll be trying to get in.

Serge Tarnowsky, accompanist, was adequate and in the second half, the Debussy, De Falla, et al., he was distinctly approbative.

St. Louis Star, Nov. 30, 1929

Milstein Creates Sensation in His Debut With Symphony Here

Young Russian Violinist Displays Exceptional Technic in Presentation of Paganini's Twenty-Fourth Caprice.

An instant of amazed silence, then a storm of applause, the stamping of feet and not a few bravos arose as the last note of Paganini's Twenty-fourth Caprice died away yesterday afternoon at the Odeon.

Nathan Milstein, Russian violinist, not yet 25, had made his debut with the St. Louis Symphony Orchestra. The Paganini selection was an encore to the Glazounoff Concerto played with the orchestra, and only an artist of virtuoso rank could have played both of these without making them mere show pieces.

Milstein displayed a remarkably mature musicianship and exceptional technique, but there was more to his playing than fingering and bowing. That additional something belongs to the real artist. The Concerto, containing four parts and filled with intricate passages, some of them Russian folk melodies which offer difficulties of double and triple bowing, was played without interruption. The violin, clear and beautiful in tone, was always heard above the orchestra.

The "Concerto Grosso" by Ernest Bloch, presented for the first time in St. Louis, could have been played better than it was yesterday after-

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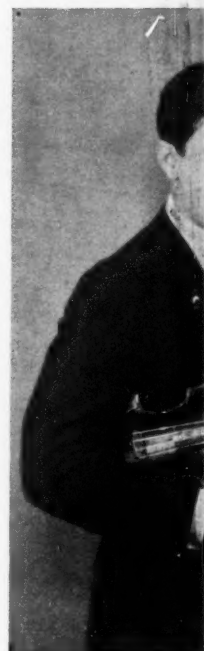
Syracuse Herald
February 2, 1930

CRITIC SEES POPULARITY AS CERTAIN

Personality of Violinist Counted As One Of His Greatest Assets

By PIERRE V. R. KEY
Metropolitan Music Critic

New York, Feb. 1.—The public's notion of a great interpretative musician begins unvaryingly at one point: personality. Take the case of young Nathan Milstein who so recently added himself in to what promises to be a period of popularity. There



NATHAN

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January 10

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(All clippings reproduced on this page are facsimile reprints)

FROM COAST TO COAST

SECTION II—PAGE 4

Dec. 20, 1929

LOS ANGELES EXAMINER----

MILSTEIN WINS NOTABLE OVATION

VIOLINIST SHOWS RARE ARTISTRY AS CONCERT SOLOIST

By Patterson Greene

ANOTHER musical whirlwind blew into the Philharmonic Auditorium last night, taking the outward aspect of Nathan Milstein, who plays the violin. As soloist with the Philharmonic Orchestra, he roused the audience to a demonstration that just about equaled the one for Piatigorsky two weeks ago. As on that occasion, listeners became so tumultuous that the ruling against encores had to be waived.

Milstein's technique is dazzling, even in a day when such equipment is taken as a matter of course. Passage work is flawless and intonation and delicately shaded, even when it attains incredible rapidity. Nothing seems difficult to this young artist. To all of this he adds a tone whose sheer spiritual intensity rises above sensuousness. It is not sentiment that he purveys, but emotion. Milstein eclipses all violinists save a very few, and he is surpassed by none.

The A minor concerto of Glazounov was a beautiful material.

Los Angeles Record
Dec. 20, 1929

Record Milstein Is A Sensation

By CHARLES DAGGETT

FOR the third time the supposed iron-clad "no encore" rule was broken last night by Nathan Milstein, violin soloist with the Philharmonic orchestra.

Thunderous bursts of applause filled the house at the conclusion of his interpretation of Glazounov's Concerto in A Minor.

When, after five minutes of prolonged applause, Milstein was forced to return again with his fiddle and play the difficult Paganini "Variations," the audience, abetted by enthusiastic members of the orchestra, remained unsatisfied.

Greedy, they set up a howling and hand-clapping that rocked the building and roared for another 10 minutes. The mob-spirits of the applauders was finally hissed into silence by the less avid ones and Milstein was allowed to retire, after an ovation that would have thrilled any virtuoso.

The audience, which had come to

Jan. 22, 1930

MONTREAL DAILY STARS

Magnificent Playing By New Russian Violinist In Tuesday's Recital

Nathan Milstein, who gave a recital to the Ladies' Morning Musical Club on Tuesday morning, is at present a comparatively unknown, young, Russian violinist, but he will not remain unknown for long for he is sure one of the best players alive. His playing reminds one in some ways of that of Heifetz; it has the same kind of easy dexterity but, above that, it has a sort of

VIOLINIST WINS LONG OVATION

Nathan Milstein Popular Idol at Philharmonic

By EDWIN SCHALLERT

Milstein was the soloist of an exceptionally fine concert at Philharmonic Auditorium. He played with a dazzling sort of proficiency not only in portions of the Glazounov Concerto for the Violin in A-minor, but also even more especially in the Paganini "Caprice," rendered unaccompanied for an encore. Unquestionably, in this rich and showy composition, which afforded opportunity for display that the Glazounov number lacked, he proved his right to the grand ovation.

Los Angeles Herald

By CARL BRONSON

Last night's fifth symphony pair as presented by Dr. Artur Rodzinski went on record as the highest mark yet set by this earnest and extraordinarily gifted young director. Assisting him in this splendid achievement and sharing honors with him, the guest soloist, Nathan Milstein, violin virtuoso, touched in the high colors of individual effort with great glory to his youthful self.

Nathan Milstein is a new dimension of violin virtuosity. He does nothing particularly new but put soul into his bow arm. Feeling is the new dimension of this youthful master. The Glazounov Concerto for violin and orchestra contains some thankless difficulties, all of which seemed twofold more interesting than usual under the technical freedom of this newly arrived genius from Russia.

PERFECT SETTING

Rodzinski supplied an unbreakable accompaniment and the full orchestra co-worked with him to give the youthful soloist a perfect setting, out from which the genius shone like a beautiful glow until the audience refused to be quieted without an encore. Even if it broke traditions of symphony programs, so the Paganini "Caprice" was played as an encore and added all the more to the laurels of the new star in the violin firmament.

This masterful program closed with the Stravinsky suite from his "Fire Bird" and left a feeling of

Toronto Star
October 11, 1929

an average audience is. Milstein is without doubt one of the greatest violin artists of the age. He is the amazing combination of the faultless player with the fire of lyric poetry. Heifetz on fire; Kreisler clattered. Tonal restraint; prodigious wizardry of technique.

What marvellous undulation in his En Bateau by Debussy; and what bizarre color and caprice in The Minstrels! In the Paganini Caprice, he dandled the same theme in double-stopping, in perfectly unisoned octave legato, in pizzicato and that again with harmonics, in a weirdly exquisite legato on the E. He did what I have never before noticed—a delicate doublestopped legato against a perfect trill. In Nana, he created a goosener of pure atmosphere in the Spanish, also by De Falla madly galloping a bravura in the Scherzo by Wieniawski, a tantrum of astounding temperature. All so easily and handsomely done. Two of his four encores

SAN FRANCISCO EXAMINER

SATURDAY, JANUARY 1

NEW VIOLINIST WINS ACCLAIM

By REDFERN MASON.

Last came the G minor Concerto, with Nathan Milstein for soloist. He is one more Russian boy with an extraordinary talent for the fiddle.

Rumor credited him with an amazing technique and a restricted capacity for emotion. His performance of the Bruch confirmed the first assertion and gave the lie to the second.

Nobody raves over technique today, and perhaps it is just, for by sheer application even mediocrity can acquire a surprising measure of digital dexterity.

But Milstein has something that practice can never attain. He has a classic restraint, but, under that restraint, one divines the impassioned soul of the Muscovite. His is a rarely balanced nature. Something in there of that tomahawk courage which dares to tell God He does not exist and mocks at the Ten Commandments of Wall Street.

The men of the orchestra found him good, and that is a tribute which has to be earned. One of these

OCTOBER 29, 1929

PUBLIC LEDGER—PHILADELPHIA, TUE

SOLOIST TRIUMPHS IN HIS DEBUT HERE

Violinist Shows Rare Technique at Orchestra's Concert

By SAMUEL L. LACIAR

The second concert of the Monday evening series of the Philadelphia Orchestra was given in the Academy last evening with different all-Russian program from Friday afternoon and Saturday evening, and a different soloist. Mr. Stokowski conducted.

The soloist was Nathan Milstein, young Russian violinist, who made his debut in the United States. He played the Glazounov concerto.

It may as well be said at once that Mr. Milstein is the most promising young violinist who has appeared with the orchestra as soloist for years.

Has Amazing Technique

He has an amazing technique which seems to have no weak points. His tone is of exceptional beauty and power and he could make himself clearly heard at all times above the heavy orchestration of the concerto. His left hand is extremely facile and in the rapid passages, with which the concerto abounds, every note was distinctly audible.

But it was in Mr. Milstein's musicianship that the greatest satisfaction was obtained. The Glazounov concerto is none too full of real musical ideas and it is an extremely difficult number to render successfully. That the young violinist did so is the best possible evidence of his musical feeling.

He played the rather oversweet melodies with a full appreciation of their melodic character but without ever dropping into sentimentality, and at no time was his technique used for any purpose other than a means of interpretation. He was recalled many times by the audience.

Montreal Gazette

YOUNG VIOLINIST IN BRILLIANT RECITAL

Jan. 22/30

Large Audience Spellbound by Amazing Virtuosity of Nathan Milstein

Unheralded and practically unknown to the musical public of Montreal, Nathan Milstein, young Russian violinist, appeared before members and guests of the Ladies' Morning Musical Club in the Ball Room of the Ritz Carlton Hotel yesterday morning, giving a recital that for sheer display of great violin-playing has not been equalled in this city since a certain memorable concert given here by Jascha Heifetz some year ago.

Mr. Milstein is scarcely twenty-



MILSTEIN

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April 20, 1931

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DAY, OCTOBER 1.

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MUSICAL COURIER

Weekly Review of the World's Music

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ERNEST F. EILERT, President
WILLIAM GIEPERT, Vice-President
ALVIN L. SCHMOEGER, Sec. and Treas.
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NEW YORK FEBRUARY 22, 1930 No. 2602

The three T's in music—thrills, triumphs, Toscanini.

Mendelssohn used to be idolized; now he is hardly tolerated.

Music Week is approaching. Polish up your sharps and flats.

Wagner's "Ring" is pure gold for it remains untarnished through generation after generation.

The MUSICAL COURIER, fifty years old, feels one hundred years old in musical wisdom and experience.

Pianists should be careful. A man was recently arrested and fined in New York for pedaling without a license.

The "human-voiced" instrument, the cello, has been supplanted by the inhuman-voiced saxophone in jazz combinations.

Maybe the great American opera—"opera" means "works" in Latin—is represented by our Brobdignagian factories and other mammoth industrial plants.

A "wonderful" tenor has been discovered among the waiters at an Atlantic City hotel. However, no report is at hand as to how good a waiter he is.

From the bottom of Rimsky-Korsakoff's Sadko to the top of Carpenter's Skyscrapers is the difference between the conservative and radical poles of music.

Chicago is officially bankrupt as a city, but its orchestra and opera company, in spite of their great cost and lack of profit, still represent an asset rather than a liability.

A young contemporary, Top Notes, informs its readers that the Argentine Government has appropriated \$200,000 in order to invite a Philadelphia orchestra to visit that country next season. Philadelphia orchestras thus seem to be very much in demand in Argentine.

Decision in the prosecution of employees of the Guild, Craig and Hampden Theaters for violation of the Sabbath laws in presenting dance recitals on Sunday, January 19, has been reserved. Magistrate Dreyer is awaiting briefs from opposing counsel on the question as to whether the dancing was "interpretative," "classical" and "religious," or just "acrobatic," as it seemed to two policemen who took

part in the raids. All New York is awaiting the outcome of this momentous question with bated breath.

The world is still waiting, albeit with breath less bated, for the enduring masterpiece of modernistic music.

Moses Levine, a Juilliard School graduate, proved at his recent recital that one can be an excellent violinist without being named Sascha, Mischa, Jascha, Toscha or the like.

Americans are forming a fund to help opera in Palestine. Meanwhile our own American Opera Company is floundering for want of proper financial support. Should not operatic charity begin at home?

A Russian male child living in the Bronx shows no interest whatsoever in the violin, and the fortunate parents of the youngster are thinking of offering the child to a circus for exhibition in its freak department.

Argentina is encouraging its composers to write native operas in the tongue of their own land. May our sister republic succeed in an endeavor which the United States has started and dropped dozens of times.

Giovanni Martinelli, it is reported, is studying the role of Tristan—which would indicate that he reads and is influenced by the MUSICAL COURIER. At the time he sang in the premiere of La Campana Sommersa at the Metropolitan last winter we pointed out that vocally and dramatically he ought to make an excellent Wagnerian hero.

Brailowsky's performance of Chopin's E minor concerto here recently, suggested that the exquisite composition is not as outmoded as some of the pianists claim; provided of course, that it be played as artistically and atmospherically as Brailowsky performed it. The revival was timely and shrewd on his part.

A cogent argument in behalf of man-made-music as against machine-made-music appears in a letter published in Readers' Forum of this issue of the MUSICAL COURIER. If the writer's opinion coincides with that of the public at large, and we have a suspicion that it does, or soon will, the sound pictures will have to flourish, if at all, in conjunction with music made by real, live, full-blooded musicians.

Johann Strauss' Die Fledermaus will be heard at the Covent Garden Opera (London) this Spring. That sparkling operetta had one performance at the Metropolitan many years ago, during the Conried regime. A revival would be in order on our local lyrical stage. With such artists to draw from as Jeritza, Fleischer, Mueller, Rethberg, Bohnen, Schorr, Meader, Laubenthal, Schützendorf, Kirchhoff, Ohms, Kappel, and Branzell, an ideal cast for Die Fledermaus should not be difficult to assemble.

If Furtwaengler succeeds Mengelberg as Philharmonic conductor, the thought arises that the former acquired greatness as quickly as Mengelberg lost it—that is, in the minds of those who made both discoveries. Furtwaengler was sent into ridiculous "exile" from here and promptly Europe acclaimed him as a leader of the highest order. Mengelberg always was, and still is, so considered abroad. New York cuts a somewhat silly figure with its baton banishments to Elba.

Edwin Franko Goldman has the following to say on the situation that confronts American orchestral musicians today: "The steady influx of foreign musicians is adding to the grave problem of what to do with our own players. New York is the mecca for musicians from all over the world. When they get here you can't budge them. They hold out for New York jobs that will lead to money and success. Synchronization of music has made it possible for a few musicians to make more than they ever hoped to earn in their fondest dreams. But these jobs are few. The recording tone devices have thrown entire orchestras out of work. Driven in need, many musicians in this city are seeking employment at anything they can find. For instance, two trombonists, one flutist, three cornetists—all good instrumentalists—are at the present employed as doormen or elevator runners in apartment houses in the eighties on the West Side. I know positively that several, including a brilliant cellist, are taxicab drivers."

The New NBC Artists Service

George Engles' interesting announcement which appeared in the Musical Courier last week, and his inspiring optimism, should effectively put a quietus upon the few who have talked much and have succeeded in instilling a spirit of anxiety in many. The Musical Courier has persistently urged the belief that there could be no cause for fear, broadly speaking, in the music world. Whatever troubles may exist are purely temporary, the result of the adjustments of a transitional period in our music world, and, as Mr. Engles points out, in our world of pleasure and recreation in its entirety.

Now, evidently, one of the causes of this necessity for readjustment has become its cure. "There has been," says Mr. Engles, "a decided increase of interest on the part of the public in good music and fine artists. Radio has played no small part in bringing this about."

These are statements that cannot be questioned. They are facts that will be accepted all the more readily because their statement issues from the office of George Engles, one of the most astute of business men connected with the concert field, and a man, too, who, for several years past, has been able to observe radio and concert conditions from the inside.

In the light of his knowledge and experience, and that of his associates, Mr. Engles now organizes for the National Broadcasting Company an Artists' Service and advertises a long list of prominent artists for concert engagements.

Might one not say that the National Broadcasting Company was setting up a direct competition against itself?

If one believed what has been said by certain pessimistic artists and musicians since the beginning of broadcasting, this would certainly be the case. For it has been reported (by these few) that radio was ambitious to absorb music in toto, to take all of the great artists under its wing, to make it impossible to hear music except by radio (as a means of serving its commercial advertisers). It was also claimed that radio would so surfeit the world with music—all music, good, bad and indifferent—that no artist could possibly get an engagement, that no teacher could possibly get a pupil.

George Engles and his associates realize fully the absurdity of all this. It is becoming increasingly clear that this great quantity of music we are enabled to hear, thanks to radio, has reached innumerable people possessed of a completely undeveloped musical instinct. These people many of them, would never have realized that they cared particularly for music had they not had brought to them this opportunity of becoming acquainted with it in its many forms.

As a result, concert audiences, or potential concert audiences, have increased enormously, and are increasing continually. When our country settles down to the new musical conditions that have been thrust upon us, there will be more music and better music than ever before. There will be more opportunities for artists of genuine attainment, more concerts, more orchestras, more amateur musical organizations.

Yes, and there will be more composers, and more interest in composers and their work. That, to be sure, is one thing we greatly lack and greatly need, but where there is demand there is sure to be supply, and composers will materialize. New works will add interest to artist recitals, and there will be a rising tide of musical enthusiasm.

This concert development will not aid certain artists only, but all artists who are genuinely worthy. There will be room for all, and the keen competition will act as an added stimulation.

Naturally, artists and teachers must follow the trend of events and adjust themselves to conditions. Changes have already begun to show themselves, and have been taken advantage of by the astute and courageous. Courage may still be needed in some cases—such courage as rapid change always demands—but we have only to bear in mind the optimism of George Engles, who has faith in the future of music in this country, and gives practical and concrete evidence of it.

Variations

By the Editor-in-Chief

Miami Beach, February 15, 1930.

The Mana-Zucca Music Club of Miami made an honor guest of the editor of the *MUSICAL COURIER* on the afternoon of February 10, and that individual was pleased at the compliment and astonished at what he heard at the concert which marked the occasion.

The club has 250 members and is reaching out for 500, which it will have in a short while. It is not so much Mana-Zucca's fame which attracts the musical women and men she has gathered about her, as it is her able and resourceful administration of the affairs of the club. During her presidency of two seasons there have been eighty-four concerts with varied programs, and all of them have enlisted the services only of members of the organization.

The concert which about 200 persons attended on February 10 was held at the cozy little Civic Theater, and a delightful air of informality marked the proceedings. Mr. and Mrs. Arnold Volpe, Rose O'Neill, the artist and mother of the Kewpie doll, Mr. and Mrs. Crosby Adams, of Asheville, N. C., musical fame, and Marguerite Morgan, of the Morgan Trio (which has been giving successful private recitals in Palm Beach) occupied the guest row together with the writer of these lines. Mana-Zucca introduced the visitors and Miss O'Neill and Mr. Liebling made remarks.

Mr. Liebling said chiefly that the club was fortunate to be headed by such a famous and efficient president; that he had enjoyed the afternoon greatly, and in particular, the violin and piano Sonata by Charles T. Ferry, which proved that at least one modern American composer is criminally bold enough to dare to write melody for melody's sake. Mr. Liebling added some opinions on the value of music clubs in general, expressed his admiration for Miami, and concluded with the sincere hope that he would be invited again to the Mana-Zucca Music Club.

The president thanked him and remarked: "Well, I know one paper in which our club will get a good notice."

Here it is, and never was one more entirely deserved.

Mana-Zucca devotes tireless effort to her club, compiling all the programs, and enlisting the services of the performers, whom she tries out and rehearses prior to the concerts. She plans a Wagner concert, a French afternoon, and a costume recital for the immediate programs of the future.

The afternoon of February 10 was devoted to American composers, with the Ferry sonata flanked by Curran, Woodman, Nevin, Cadman, and Shynman. The performers were Mr. Ferry and Marion Taylor, Rita Aprea, Mrs. John K. Shim, Faye Rogers, and Dora Miller. The last named gave an unusually dramatic and musically intelligent presentation of Shynman's manuscript song, *The Eagle*, accompanied on the piano by Mana-Zucca's husband, Irwin M. Cassell. Frances Tarboux, presided tastefully at the piano for the other solo numbers.

Emile Coleman leads the orchestra at Deauville, the swanky dinner and dance resort of Miami Beach. He is the same Emile whose piano playing and players delight visitors at the Montmartre in New York when he is not dispensing his services in the Southern resort. The outstanding performance of dance music is an art these days, what with its picturesquely jazzed rhythms and its highly spiced harmonies. Emile makes a specialty of weaving classical motifs into popular music, and whenever an expert listener is present and is recognized by the sportive pianist, his Kern, Gershwin and Rogers selections become contrapuntally interspersed with Liszt, Chopin, Dvorak, Tschairowsky, Schumann, Rimsky-Korsakoff, and even Bach. It is great fun for Emile and always a surprise for the really musical hearers.

His brother, by the way, is that excellent solo violinist, Joseph Coleman, who gave a successful recital early this season in New York.

Arnold Volpe will lead the fourth symphony concert (French program) with the University Orchestra here next Sunday afternoon.

Harry Brunswick Loeb, of New Orleans, in the piano business there, is also a poet, strange as that may appear in these dark and difficult days of piano selling. *MUSICAL COURIER* readers know Mr. Loeb from the time when he used to be New Orleans cor-

respondent for the *MUSICAL COURIER*, and enrich these pages with occasional verse, some of it of fine sentiment, some lightly whimsical—especially the lines in which he often ridiculed himself for his celebrated case of chronic hay fever.

Recently the Orleans Club invited Loeb and several other local celebrities for a dinner, and in the bidding he received, he was referred to as a "distinguished literary guest." Our poet sent his answer in verse, and after some trouble I have been able to secure the screed which caused some stir in New Orleans. The verses are appended herewith:

Dear Mrs. Buck,—I find "R.S.V.P."
Upon the card you kindly sent to me,
Bidding me come—I say it with great zest—
As a "distinguished literary guest."
Dear friend, I send you my sincerest thanks
For placing me in such exalted ranks,
But feel, if I accept the invitation,
I'd well deserve severest reprobation:
'Mongst literati dare I claim admittance
When of true talent I but own a pittance?
Long have I held that all grave offenses
The worst is "sailing under false pretenses."
All birds have wings, and feathers, too, but OH!
An eagle's somewhat different from a crow.
To move with the "elect" is wondrous pleasant,
But dares the buzzard hobnob with the pheasant?
'Tis true I've long been fond of writing—very—
And I admit I'm rather literary;
Indeed, some critics have gone far to say
My lines compare with millions made each day,
But, Lady, there's a fine dividing mark
'Twixt hoot of owl and sweetest song of lark!
My Muse, who never fails to come a-climbing
The hillocks with me when I go a-rhyming,
Aye tells me this: "Why strive to be a master?
At best, my dear, you're but a poetaster;
The truth is painful to you and I'm sorry, yet,
I'm forced to say you'll wear no bays of laureate;
Olympian Heights are for the God-touched few,
Stay on the level Fate ordained for you.
But, if you crave a title, then I KNOW Fate
Won't mind my dubbing you a 'POET LOW-RATE.'
My Muse speaks sharply but with judgment sound,
And tho I flap my wings, I stay on ground.
Now what's the point to all this idle chatter?
The wording of your card's a serious matter!
If I may come to you as all the rest,
As just "Plain Harry," NOT "distinguished guest";
If I may sit in some secluded spot
And not be "featured" in a special grot,—
THEN count me there—me and my sneezy nose—
With rings on fingers and with bells on toes.
—Harry Brunswick Loeb.

A new novel, by R. A. J. Walling, is called *The Man With the Squeaky Voice*. A prominent vocal teacher remarked: "My method would fix it for him in three lessons."

Mr. and Mrs. Carl D. Kinsey, of Chicago, have taken a villa here for the balance of the season, and arrived recently with a full equipment of cars, bathing suits, golf clubs, and secretaries, for Chicago Musical College business must carry on even while its two chief executives are away on vacation.

John Erskine's Helen of Troy libretto will have George Antheil's operatic setting. When George gets through tonalizing the lady there will be nothing private about her life.

Some details about Antheil's opera, *Transatlantic*, to be heard soon in Europe: The leading episode of the story is a Presidential election in the United States. All the exciting elements that function on that occasion are to be set forth, including musical portrayals of the telephone, telegraph, and typewriter. The libretto, from the composer's pen, has an underlying poetical content. The hero, laboring soulfully against the haste and emptiness of a life ruled by Mammon, nevertheless is destroyed by the human elements which he cannot escape. The moral is that the artist cannot succeed if he permits his secluded creative activity to be interfered with by endeavors to solve the conditions presented by the sociological problems of modern life.

To a Frankfurt newspaper, just before his recent departure for America, Antheil said: "I am only twenty-nine years old, but already I have a 'past,' and one over which I would like to draw the veil of silence. When I reflect upon some of the foolish things I have done, I feel inclined to laugh heartily. Since those misdeeds I have seen the light, and now wish to compose seriously and to be taken in the same vein. My recent output includes two piano concertos, a symphony, a ballet, and several chamber music works. At present I am engaged with all my

heart in the movement to lend my modest assistance toward the creation of a national American school of opera compositions. Nearly every country has its native and national operas. Why should America lag behind in that achievement?"

Maybe the attached interesting letter will please Antheil and make him feel that he is not without formidable fellow workers in his chosen vineyard:

College Station, Texas, February 2, 1930.

Dear Variations:

Most especially thanks for your handwritten letter, which I appreciate indeed, coming from a sufferer from neuritis. (By the way, let me suggest my own cure: Take a hot bath just before getting into bed, and another one when you jump out of bed next morning. Banal enough, doubtless you say; but wait—that hot bath must be so hot you will feel as though you are going to cook; and you must duck your head under, holding your nose with one hand. Of course, your neuritis is not my kidney trouble, (albuminuria), but I give it for what it is worth, always assuming your doctor agrees to these baths. I put this in as from one sufferer to another, on the chance it may be far more important to you than what follows.)

And many thanks again for the "Variations" article, and for publishing The Dallasite story in full.

Now for the point: That Dallasite article pleases me and amuses me, too; but no more so than the attitude of my musical friends. Here I am advocating a revolutionary change in the making of music-drama, which I deem "prodigious, amazing, staggering," but they, all of them, must have it that my musical illustrations are this "prodigious-amazing-staggering!"

Now I don't want to go in for false modesty: I think well of my music, of course; otherwise I shouldn't make it public. Really, it is in piano score, or rather in a vocal score with piano memoranda for use in the final orchestration. But I really don't think this music of mine prodigious, amazing or staggering. And I am sending the music that made the chief sensation in Dallas, so that you may publish it in its piano score, if you like, but chiefly that you may pass on this flat contradiction of opinion between my friends and me. The piece is called "The Mother's Curse." The necessary explanations are attached to the manuscript.

And thanks again for your good opinion of my abilities. My brother, who is an inventor of a breech-closing mechanism used by the Allies in the World War on all guns over six inch, thereby making for himself a good fortune of several hundred thousand dollars, tells me that in Patent Office parlance there are but two classes of inventions, namely, (1) those having a generic idea, and (2) those that are refinements on some generic idea already patented. A generic idea in the patent world is very much more sought for than a refinement, because all inventors of refinements must pay royalties to the man with the generic idea.

Now, when I admit I have a superfluity of generic ideas, you may think I am patting myself on the back, but I'm not. For there was Shakespeare, the greatest name in English: many scholars claim Shakespeare never had a generic idea in his life. All his works are refinements on basic generic ideas (plots) of other dramatists. But such refinements! He took their lay figures and their flat plots and clothed them with his glorious imagination,—breathed into them the breath of eternal life.

But on the other hand, there was Lord Tennyson, the poet. The present Lord Tennyson, in the first edition of his "Life" of his great father, tells of a gushing lady who said to the poet: "Oh, Lord Tennyson, if I could only write poetry like you do, I'd just write all day and all night the whole year round." And the grim old fellow commented on the lady's flattery to his son: "Yes, so would I write all day and all night, if I only had an idea; if I only had something, anything, to say!" Perhaps it were best to say Shakespeare was luckier than Lord Tennyson, coming, as he did, after a superfluity of inventions and plots by his less imaginative Elizabethan predecessors.

Both generic ideas and refinements are necessary for great work. Almost every living soul has one or two experiences, or has imagined one or two good stories, which in the hands of a great artist with an abundance of refinements would become great works. This superfluity of generic ideas I claim has no value without the refinements of technique and special knowledge. And surely, this technique and special knowledge costs money,—either to acquire or to purchase!

Now in music, the experience of the composers of the last century has been just the other way about. One could say of our great musicians since Beethoven, or since Wagner, that their main difficulty has been finding large generic ideas. Certainly they are magnificent in their refinements, that is, their technique, their virtuosity in composing,—witness Richard Strauss, et al. But do you recall one large work of music since Beethoven's Fifth Symphony that is really just one large generic idea developed completely? Aren't the best of these later works with their first movements, slow movements, scherzi, and last movements, mere congeries of smaller generic ideas, though all of these smaller generic ideas may be original enough in themselves? For these four movements,—can you hold up your right hand and swear they are really blood-kin? And if blood-kin, are they not just distant cousins, or at best, only brothers or sisters of the first movement,—certainly not sons and daughters of a big generic idea given birth at the very first of a great work like Beethoven's Fifth? Hence the need, and hence the hunt, for large unifying generic ideas from literature, such as Nietzsche's "Thus Spake Zarathustra" for Richard Strauss; or from painting, such as Arnold Böcklin's "Toten-Insel" for Rachmaninoff. In a word: hence the Symphonic Poem. For show me a symphonic poem with just one motive!

Well, the generic idea of my Dallas speech was not in my musical illustrations for that address, my Dallas friends to the contrary, nevertheless. Nor was it in the dramas outlined in the speech. The generic idea out of which my dramas and my music proceed as true sons and daughters, is my stage. And so far from agreeing with you that I should hold in a while longer, I am afraid I have held in too long. For at this minute, they are building a duplicate of my stage in England. An architect friend told me the other

(Continued on next page)

day of seeing an account of it in a technical magazine. Please have Caesar Saerchinger report on it the next time he is in England.

Alas, alas, Mr. Liebling, I thought I had devised a stage which could not be commercialized, and, lo, there in England, they are building it into a huge hippodrome, to accommodate the tens of thousands! But the strange thing about this doubling of two minds unknown to each other is that I, in speculating on the possibility of the subversion of my stage to commercial use, had thought of all the special features of this English theatre,—particularly the rotating auditorium around the stage. I rejected the possibility because of the cost for a commercial stage, and because there is no audience in my theatre.

Now, just to see how far this doubling goes, I will now give you ideas, herein stated, never before expressed by me to a living being. Then let us hear from England! In giving these ideas I assume that you have read the latter pages of my manuscript speech sent you, where you found my stage described and discussed. The drawings will also help make plain what I am now putting down on paper for the first time.

Well, I feel like a man in a small boat on the ocean in a fog. I feel the presence of a great ship in the offing. That ship is the real, inevitable, generic "American Music-Drama." The picture stage will never bring the real American Music-Drama. It is a European mold. Americans don't think that way. They can only imitate Europe on the picture stage. A new stage, a new setting, a new idiom, are needed for a new people to express their new ideas. Spengler says America is the final stage of the Decline of the West. (I began reading Spengler since Christmas,—five years after everybody else was done with him.) But Spengler has never been in America. Both Americas are really in the first stages of a new order of things on this little globe of ours,—*"The Rising of Continental Cultures,"* as distinguished from national or international, metropolitan or megalopolitan cultures. And I am not talking socialism or communism, but straight North American capitalism. For the capitalism of the future will be the death of nationalism, the curse of our times. And I'm not saying capitalism in future generations in North America will be a worse curse than nationalism. And South America,—she is a horse of another color.

Again, I'm getting away from telling you this idea never before expressed. I will not use my own dramas as illustrations, but *"William Tell," "The Valkyries,"* and *"The Mastersingers."* Anyone feels the cramping inadequacy of the picture stage for these works,—particularly *"The Valkyries."* True, Rossini created his *"Tell"* for the picture stage. But the real *"Tell,"* the generic idea of it, as it exists in Swiss legend, is an out-of-doors idea, demanding snow-capped mountains, glaciers, mirroring lakes, and resounding fall of water.

Now, to my idea, at last: It is the use of moving pictures as sets of scenery, entirely around my octagonal-circular stage, blending into the stage-sets below it and the overhead sets of fixed or moving clouds now quite common in vaudeville houses; so that the eyes (or other sensory organs), are not witnesses of an action outside of themselves, as with a picture stage, but the eye, the ear, the whole set of human sensory organs, the whole consciousness of *"I,"* are completely in the midst of life, surrounded by a limitless horizon of space, and a limitless continuum of events, that is, time, precisely and exactly as in the reality of ordinary living.

And on this new multi-dimensional stage I dream of, in place of the present Artur Bodanzky, merely commanding as conductor what is before him, *"Eyes Front!"*, there would be an Artur Bodanzky commanding all things and all things below him on the ground floor, through the open well around his tower, by the help of his assistants on the tower with him. (Not merely by *"Eyes Front!"* but by *"Eyes to the back!"*, *"Eyes to the Side!"*, and *"Eyes under!"*); and similarly, all things and all beings on a level with him, (the Main Great Stage), by the help of his assistants on this director's tower, whether before him, behind him, or beside him; and similarly, all things and all beings on levels above him in the loft, whether in front or behind or to his side! An Artur Bodanzky (or a Gatti-Casazza),—a real god in a little cosmos all his own, who, by help of his staff on this tower raised to the middle level of things and beings (The Main Great Stage), would become an Argus-eyed, Argus-eared, and Argus-minded judge and executioner (that is, doer, as well as decapitator) for the creation of new worlds, namely, new music-dramas. Probably such tyranny human nature could not stand for long, requiring a new director each night, each giving a new twist to one work, or each working only on one of several works in hand.

The picture stage will survive into the coming twenty thousand years of humanity in North America. (But why twenty thousand only? There is no limit. A hundred thousand years are just as likely.) But the specifically American stage will triumph in America, whether this of mine becomes the final form or not. If you do not believe it, lean out over the gold bars of Heaven a hundred thousand years from now and be convinced. Operas and plays idiomatic to the picture stage, say *"Carmen"* or *"Madame Butterfly,"* will have a frequency of production like those fine Mozartean operas for the little intimate court stages of the Eighteenth Century. *"Cosi fan Tutte,"* or *"The Seraglio,"* have now in our megalopolises. (Spengler, I thank thee for that word!)

Of course, *Carmen* and *Madame Butterfly* could be presented, part picture stage, and part circular stage. This would require a mixing of conventions, and if this mixing of conventions became a convention, it might be tolerated, but I doubt it.

But whether on picture stage or circular stage, I look for scenic use of moving pictures as already described. For, above the conductor, these picture machines in the vast loft over the stages, could be ranked in circles or squares, and made obedient to the conductor's every thought and shade of a thought, in coloring the vistas of mountains, etc., or for marking the passage of time by moving clouds, sun-bursts and so forth.

Closing this letter, I'm not sure I have made myself clear. I am in that boat in the fog. Some one will wonder after the fog is over, why I have groped so. But it has ever been so. Americus Vesputi was much clearer about America than Columbus the discoverer. His "refinement" of narrative and description overshadowed the "generic idea" of discovery.

But I'm clear about the expense of my music-drama project. It has cost me something like ten thousand dollars; and if I live long enough and have the money, it will cost me that much more. Why wasn't I born rich to carry out these ideas? Because, had I been born rich, these ideas would never

GATTI'S POSITION ON OPERA

The article which appeared in the New York Times Magazine on February 16 entitled *"The Twilight of the Opera Gods"* seems to have stirred up a tempest in a teapot. It is really astonishing how many people, even at this writing, have quoted the article and blamed the statements therein contained on Mr. Gatti-Casazza, general manager of our Metropolitan Opera Company.

Such an article, printed on the very first page of this widely circulated magazine section, was accepted as a fine thriller, and no one seems to have doubted that Mr. Gatti really made all of the statements.

A correction by William J. Guard, press representative of the Metropolitan Opera House, is printed in another column of this issue of the MUSICAL COURIER. The one statement which Gatti made, and which was made to the Corriere della Sera of Milan, was to the effect that there was at the present time a lack of opera composers and difficulty in finding great singers.

It would seem that any observer who frequently

have occurred to me. And why hasn't some rich fellow come to my help? Well, he needs the ten thousand dollars for a new car, though the present imported car he owns is just as good as the imported car he has in mind to buy.

Yours very truly,
SAMUEL E. ASBURY.

Otto H. Kahn is reported as saying that there is no connection between money and art. No official connection, he probably means. The relationship, although morganatic, is extremely effective.

Melchior and Schmedes, the Wagnerian tenors, are great friends, and on that account love to play practical jokes on each other. On one occasion when both singers were at the Vienna Opera, the Schmedes telephone rang in the middle of the night. He answered with an angry *"Hello,"* and the following dialogue took place:

"Is that Herr Schmedes?"

"Yes. What do you wish?"

"Is that Herr Schmedes, himself?"

"Yes, yes."

"Is that Herr Erik Schmedes, the celebrated tenor?"

"I am he," came the mollified assent.

"I am visiting Vienna for only one day and would like to go to the Opera. I see that Tannhäuser is the bill for tomorrow but I wish to make sure whether you are to sing or not."

"I regret that I am not in the cast," cooed Schmedes.

"Fine; then I'll go," was the reply, and the "visitor," who was Melchior, clapped up the transmitter.

From far-off Dunedin, New Zealand, Sophie Hall writes: "While in Sydney I heard Erica Morini, who played before a very big audience in the Town Hall, and was acclaimed royally for her marvelous art. I revelled there, too, in Brailowsky's recitals, especially his Chopin playing which recalled memories of my dear Katharine Goodson."

In 1933, Wagner will be dead fifty years. He used to say, *"Children, do something new."* (*"Kinder, schaffit neues"*). The past fifty years have brought much that is new but nothing that ranks with Wagner's productions.

Add to the books about living musicians, one by Anton Berger about Clemens Krauss, the thirty-six year old German conductor whose attractive personality and warm blooded interpretations were made familiar to New York several seasons ago. Apropos, Siegfried O'Houlihan writes me that he is compiling a biography of Ruggiero Ricci, the nine-year old wonder of the violin.

Denver reports that a man there traded his piano for a canary. Maybe the canary sings jazz.

LEONARD LIEBLING.

ERNEST BLOCH RESIGNS

Word comes from San Francisco that Ernest Bloch, the distinguished composer, has resigned his position as artistic director of the San Francisco Conservatory of Music. It has been rumored that his contract was not renewed because the Conservatory lacked funds to pay his salary of \$20,000 a year. It is also rumored that Mr. Bloch had demanded an increase in his salary which the board of directors of the Conservatory was unwilling to meet. Another report is that Mr. Bloch contemplates entering a monastery for a period of rest and recreation.

Ada Clement, associate director of the Conserva-

tory, is reported to have said: "There is no truth in the allegation that the board of directors had not been able to pay Mr. Bloch's salary. We can pay Mr. Bloch, and we would like to keep him, but it is his desire to devote all of his time to composing."

Mr. Bloch was artistic director of the San Francisco Conservatory of Music for six years, having formerly been with the Cleveland Institute and before that in New York. He is one of the outstanding composers of the world today, and although one must regret that the San Francisco Conservatory of Music is to lose his valuable services, it is difficult to feel other than gratification that such a man should be able to devote his entire time to composition.

TEACH THEM TO LOVE!

In the New York Times, February 9, Artur Bodanzky, conductor of the Friends of Music and guest conductor of German opera at the Metropolitan Opera House, made an impassioned plea over his signature for *"uncut Wagner."* Mr. Bodanzky says that, from the standpoint of art, no musician would want to cut the tiniest bit from any of Wagner's work except some of the early ones. The question has been argued and re-argued ever since Wagner wrote his operas. For one reason or another, the operas have generally been cut except where arrangements could be made to begin them in the afternoon and continue them in the evening, with pause enough between for a comfortable dinner. The cuts have been largely a matter of expediency, not because any of Wagner's music is unworthy of performance, but simply because audiences become physically tired during performances of such interminable length.

Mr. Bodanzky writes as a confirmed Wagner enthusiast, but so also does this editor, who refuses to acknowledge that anyone could be a more devoted disciple of the great Richard than he is; yet Mr. Bodanzky sees the matter from one angle and this editor from another. This editor knows his America, and knows that the only possible opportunity of making Wagner really a household word in America is by far more intensive cutting than has ever been permitted in any of the leading opera houses of the world.

There is reason to believe that, with a proper cast, *Die Meistersinger*, to mention only one of the works, could be made a genuine universal success in this country by any really first rate traveling company which, properly financed, would undertake its exploitation. To attain this end it would mean, however, that this opera be cut until every line that could possibly seem dull to any music lover was omitted. It is impossible to believe that this clever story, with its beautiful melodies and its wealth of comedy, to say nothing of its great universal humanity, could fail with any audience, provided all this were made brief and to the point. The opera is full of things which must be tiresome to anyone who does not know European tradition. None of the entrance music of the Meistersingers in the first act could possibly be translated into English in a way that would satisfy Americans, simply because Americans are too utterly ignorant of the traditions and customs upon which this scene is based. The same is true of portions of the last act. To a German, or to anyone who has lived long years in Germany and has familiarized himself with German dialect and old German customs, this is full of interest—but for the American it must fail in its appeal.

May one ask Mr. Bodanzky why he should desire to stand in the way of popularizing Wagner in America by using the authority of his great name to persuade opera directors to give Wagner uncut?

Readers' Forum

"Canned Music"

Editor, *The Musical Courier*:

I am enclosing a copy of a letter sent to the Evening Sun, which contains a number of points that call for thought in this age of "noise." I hope you will publish it for the benefit of your readers.

"Musicians are out of jobs all over the country. One hears, here and there, of small groups of them offering their services for what are really below starvation wages. This is an effect rather than a reason in the matter I should like to put before your readers, although, naturally, as most of us, I am interested in, and desirous of, everybody getting a good living.

"What has me all steamed up is the now almost invariable substitution of 'canned music' in our movies. Our radios are sold to us on a representation that the sounds issuing therefrom are as we would hear them were we in the same room, hall or street where they originate.

"No matter how pleasingly the approach to this condition is accomplished, the fact remains that our ears will not let us be fooled. As a relief from too much radio or phonograph in the home we try the movies, and there we find more of it, only not so good as we left at home. The 'talkies,' so long as accompanying sounds (talk, music, noises, etc.), are really made coincident to the action, are bearable, but the musical interludes and actions made dependent entirely on music (vaudeville and specialty singers, soloists, etc.) are horrible.

"The fact that almost all of the reproducers used in the movie houses are in poor condition and generally poorly adapted to the acoustic possibilities of the houses is not improved (or altered except for the worse) by the condition of the recordings or disks (whatever it is they use as records).

"I'd rather listen to a poor organ, poorly played, as long as the player is an individual instead of a machine, any time, than to sit through a bedlam of racket ground out by a contrivance which does not produce music of proper quality at its best.

"There are some high quality reproducers with fine amplifiers in operation and they are interesting, but that's all. A few houses still maintain orchestras. They deserve medals.

"I venture the opinion that thousands of people think as

I do. And what can we do about it? I don't know how movements are started to rectify or change conditions of this nature, unless the 'movie' owners themselves do the starting. They probably do; and if they do, I wonder what peculiar distortion of ideas leads them to the conclusion that the public wants the brand of entertainment they are dealing out as regards music."

EAR SICK.

A Letter From Wolf-Sachs Concert Direction (TRANSLATION)

Editor, *The Musical Courier*:

In your issue of January 18 you published a picture of Dr. de Koos with the caption, "Dr. de Koos is the European manager of Iturbi, Menuhin, Horowitz, Levitzki, Thibaud, Casals, Galli-Curci, etc."

I beg you to publish a correction of that statement in a prominent part of the issue of your paper next following receipt of this letter. Menuhin's European representative is the concert management Herm. Wolff and Jules Sachs, Berlin, for all countries excepting England, France and Holland. Dr. de Koos represents Menuhin only in Holland.

The Wolff-Sachs concert direction also managers Horowitz in Germany, Austria, Hungary and Czechoslovakia, Dr. de Koos, again, representing him only in Holland.

Casals is represented in Germany, Austria, Hungary and Czechoslovakia by the Wolff-Sachs manager in conjunction with his personal manager, Dr. Seibert.

I hope you will make these corrections as above indicated, and in a manner prominent enough not to escape notice, as the misstatements are most harmful to my firm. Also, will you kindly mention the fact that the Wolff-Sachs management is the oldest and most important in Europe.

Again, on page 7 of the same number of your paper, there is the misleading notice under a picture of Yehudi Menuhin, "Dr. de Koos his European manager." Will you please also correct this?

With kind regards,

CONCERT DIRECTION HERMANN WOLFF & JULES SACHS.

A Correction by Kiesgen & Giovanna (TRANSLATION)

Editor, *The Musical Courier*:

It is not without a certain amount of surprise that I read in your issue of January 18 that Mr. de Koos calls himself the European manager of Pablo Casals. I wish to deny

this in the most positive manner, and I beg you to make a correction.

Mr. de Koos organized the two concerts that Mr. Casals gave in Holland last November, but he did so for us, for we are the representatives of Mr. Casals in Europe, except for England. I beg you to take note of this and to make the rectification to which we have a right.

C. KIESGEN.

Bureau International De Concerts,
C. Kiesgen & H. Giovanna,
252, Faubourg Saint-Honore, Paris VIII.
January 28, 1930.

A Daughter of Franz Abt in Need

[With the following letter was enclosed a clipping from a German paper, the name of the paper not given, which reads as follows:

"A DAUGHTER OF FRANZ ABT IN NEED!"

"Very old, in poor circumstances and almost deaf, Fraulein Grete Abt, a daughter of the once well known song composer, Franz Abt, is living in Braunschweig (Hagenring 21). Unable to earn her own living, she is dependent entirely upon the generosity of others."

The letter follows.—The Editor.]

Wandsbeck, January 15, 1930.

Enclosed find an item of the Wandsbeker Bote concerning the condition of the only daughter of the famous composer, Franz Abt.

As an old friend of the Abt family I send you this item. I have been living in Anaheim, Calif., for twelve years and I know how very popular Franz Abt's songs were, not only among the Germans. I am quite sure, if properly managed, the German Gesangvereine would freely and willingly support this poor woman in her old days. She is one of the thousands who lost their fortunes by the inflation.

Please let me know what you are going to do in this matter.

EDWARD HUCH.

A Record

Paris, January 27, 1930.

Editor, *The Musical Courier*:

I remember years ago, in Verona, seeing a paragraph in the *MUSICAL COURIER* to the effect that the journal goes to every town in Christendom. I think this must be so, for during the past fifteen months I have come across it in Milan, Lugano, Morcote, Boulogne, Calais, London, and Docking. Surely a record?

CAPTAIN GEORGE CECIL.

Obituary

JENNIE MAY STODDARD

Jennie May Stoddard, for eighteen years representative of the *MUSICAL COURIER* in Detroit, died at the Henry Ford Hospital on February 14, following an illness of ten days.

Miss Stoddard was one of the most prominent musicians in Detroit and, in fact, throughout Michigan. She was born in Detroit on August 22, 1862, and was educated in the public schools of that city. She became a teacher of singing in 1883, having first studied with Agramonti and Oscar Saenger in New York. She later returned to New York to study the Justine Ward method of teaching children, and for the past eleven years taught that system, of which she was the only Detroit exponent, in St. Leo's School.

For eleven years Miss Stoddard was contralto soloist at the Jefferson Avenue Presbyterian Church; then choir director at the Grand River Avenue Methodist Church for eight years, and for the past sixteen years she directed the choir at St. Matthias' Church. She was a member of the famous Euterpe Ladies Quartet in the early nineties, and later sang in and directed the Chaminade Quartet, the Hudson Ladies Quartet, the Tuesday Musicales Chorus and the Tuesday Musicales Triple Trio. More recently she organized and directed boys' choirs in St. Leo's Catholic Church and in St. Matthias' Episcopal Church.

In 1913 Miss Stoddard was president of the Tuesday Musicales Club, of which she was a charter member, and was secretary for sixteen years at the time of her death. She also served as president of the Michigan Music Teachers' Association in 1914, was a charter member of the Women's City Club and affiliated with the D. A. R.

The deceased is survived by a brother, Rodman Stoddard.

KIRKBY-LUNN

Mme. Louise Kirkby-Lunn, famous British contralto, died in London on February 17 after a prolonged illness. She was fifty-seven years of age.

During her successful career Mme. Kirkby-Lunn sang opera in Covent Garden, London, at the Metropolitan Opera House, New York, and in Budapest and Germany. She made concert tours in America and Australasia, and in 1909 she created the role of Delilah in French at Covent Garden.

Mme. Kirkby-Lunn was born in Manchester, England, and was trained in music at the Royal College of Music. She made her professional debut as Nora in Shamus O'Brien with the Opera Comique in London. Her rise to fame, thereafter, was rapid. She was noted for her Wagnerian roles, among the best of which were Ortrud (Lohengrin), Brangaene (Tristan and Isolde) and Kundry

(Parsifal), the last of which roles she sang with great success in Savage's English production of Parsifal in New York in 1904.

LILLIAN KOMPFF MARSHALL

Lillian Kompf Marshall, soprano, died in the Yonkers hospital on February 11, after two months' illness, interment following in Greenwood Cemetery. The young Lillian in 1885 was soprano of Holy Trinity Church, Harlem (F. W. Riesberg, organist), then

sang in the Marble Collegiate, Plymouth and Messiah churches. She gave up singing on her marriage, and had since then busied herself as a teacher on Staten Island.

ROLAND HOBBY HORNE

Roland Hobby Horne, church organist in Stamford, Conn., and New York, died at his home in Stamford on February 12 in his sixty-seventh year. He is survived by his wife and a daughter, Mary Horne.

I See That

Frederick Jagel, called upon at the last minute to replace Edward Johnson, who was indisposed, scored a spontaneous success in the Metropolitan production of Sadko on Monday evening.

Braunfels' new opera Galatea was given its world's first performance at Cologne, scoring heavily with the audience.

Barre Hill's New York reappearance at the Morosco Theater, announced for February 23, has been postponed.

John Hutchins continues his series of articles, this being the fifth, entitled Can You Sing High "C"?

The League of Composers announce that they will stage Stravinsky's Le Sacre du Printemps, and Schoenberg's Die Gluckliche Hand this season.

The Music Publishers' Protective Association is taking court action against the hawkers of piratical song-sheets in New York.

Hans Barth was compelled to give eleven encores at a recent concert in San Francisco.

The Fontainebleau School of Music will celebrate its tenth anniversary this summer.

John Van Deventer has written an illuminating article on Music as a Community Asset.

Monteaux' conducting is highly appreciated in Amsterdam.

Zandonai's opera La Via della Finestra had a highly successful premiere in Milan.

Vienna is staging a Strauss renaissance. Mary McCormic made a sensational debut in Louise at the Paris Opera Comique.

An intimate "close-up" is given of the Hart House Quartet in this issue.

Lazar Samoiloff is having a busy season in Los Angeles.

Ernest Briggs has announced that he will specialize in programs for young people. "Registers," the fifth of the current series of articles by Frantz Proschowski, appears in this issue.

Bessie Evans' presentations of Indian songs and dances are very much admired. Franklin Dunham is now associated with the Radio Music Company.

Florence Polk Holding has written an interesting article entitled A Vacation with One's Vocation, a description of the many advantages of the Austro-

American Conservatory of Music and Fine Arts at Mondsee.

Harry Cumpson, pianist, will appear in recital at Town Hall on February 26.

Anton Bilotti's success in Scotland has been tremendous.

Carl Figue's Orienta was recently staged in Brooklyn.

Lyman Almy Perkins has issued a pamphlet on diction.

Lee Pattison has issued a statement telling why next season will be the last of the famous team of duo-pianists, Maier and Pattison.

Anita Clinova, American soprano, is popular in Milan.

Flora Bell, coloratura soprano, has returned to America after eighteen months spent in Italy.

E. Robert Schmitz is now concertizing through the Orient.

Lilias Mackinnon is giving a lecture this month in Belfast on Musical Memory before the British Music Society and in March she will appear at the Ecole Normale de Musique de Paris (Alfred Cortot's School).

Lillian Croxton, coloratura soprano, left New York on February 20 for Los Angeles to fulfill some important engagements.

Arthur Friedheim, distinguished Liszt pupil, will return to New York.

Samoiloff students are giving opera performances in Los Angeles.

The Sapiro Trio appeared at the last Rubinstein Club concert, at which Romualdo Sapiro's new song, First Words, was sung.

Carl M. Roeder is giving interesting students' recitals in New York.

Henry F. Seibert is busy giving recitals at Town Hall, New York, in New Rochelle, White Plains, etc.

Sergei Klibansky will hold Master Classes in singing in Memphis, Tenn.

John Prindle Scott, composer, has issued an Easter anthem, also a chorus for boys; he has gone to Washington, D. C., for his fourth annual Spring season.

Rita Neve, English pianist, will give her second recital at Town Hall, New York, March 19.

Ruby Gerard deLaet is affiliated with the Barbizon Plaza Hotel in musical activities.

Florence Foster Jenkins sang two groups of solos at the Mauro-Cottone reception.

Baer's "full, resonant voice" was appreciated by Portland, Maine, critics.

Oskentont, Mohawk Indian baritone, has postponed his return to America to October.

Raphael Bronstein is now teaching in Philadelphia on Wednesday of each week.

Jesus Sanroma has joined the piano faculty at the New England Conservatory of Music.

The 1930 Salzburg Festival will start August 1.

Vienna has erected a statue to Haydn and a memorial tablet to Beethoven.

Ether Singleton gives more of her impressions of Anton Seidl under the title Anton Seidl's Magic Conducting of Die Walkure.

Little Theater Opera Company Presents Daughter of the Regiment

The Little Theater Opera Company deserves high commendation for its presentation of Donizetti's light opera masterpiece, The Daughter of the Regiment, which opened Monday night for a week's run at the Heckscher Theater. These players, now in their third year of opera comedy in English, chose this sparkling comedy as their fourth production of the current season, and showed their customary good taste and skill in its performance. Not the least among its commendable features is the fact that the libretto, translated into English, is easily understandable as sung by every member of the cast, and that the swift action of the plot is not allowed to drag for one moment. All the protagonists are quite at home in their roles. Susan Fisher, as the lively Maria, sings with ease and clarity, and makes an ornamental and loyal daughter to her numerous "fathers." William Hain received hearty applause for his tuneful portrayal of the amorous Tonio, and the comedy parts of Sulpice and Ortensio were capably handled by Wells Clary and Richard Hochfelder. Others appearing were Arnold Spector, Augusta Dearborn, Robert Miller, Karl Kohrs, and Sibyl Colby, who is highly successful as the Marchesa. William J. Reddick conducted with much spirit, and carried the action forward at the brisk pace demanded by the military atmosphere of the production.

Dr. Carl to Direct Stabat Mater

Rossini's Stabat Mater will be given in the First Presbyterian Church, New York, on Sunday, February 23, at 8 P. M., under the direction of Dr. William C. Carl. The work will be sung in Latin by the Motet Choir of the church and the solo quartet. The members of the quartet are Grace Kerns, soprano; Amy Ellerman, contralto; Arthur Hackett, tenor, and Edgar Schofield, bass. No tickets are required for admission to the church.

Barre Hill Not to Sing Here

Barre Hill's announced appearance at the Morosco Theater on February 23 has been postponed.

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The American Academy of Dramatic Arts, third matinee, Belasco Theater, New York, January 31, brought thirteen young actors in Eloise E. Dean's Stockin' Money (one act play), also The Youngest (comedy in three acts by Philip Barry). Joy Sim played well the part of an old woman, with Donald Stewart a sympathetic co-actor; Edwin Glass and Kaatje Vliet completed the small cast. In The Youngest, Leighton MacGill excelled, others participating with credit being Jessie Patton, Jerry Scott, William Sutherland, Renee Lorraine, Stanley Ruth, Roslyn Harvey, Pam Sweeny and Helen Brady. The usual large audience listened and applauded with discrimination and appreciation.

H. Rawlins Baker's February 4 studio musicale featured his pupils, the Misses Schneyer, Noll, Rivlin, Cannon and Leyden, who performed works by well known living and dead composers, ranging from Chopin to Ravel; all these young women played from memory, showing thorough instruction, coupled with high ideals of their instructor. Alden Smith, bass, with his teacher, McCall Lanham, at the piano, sang songs with fine effect, including the Mozart aria of Saratate, with a telling low E, Schubert's Wanderer again displaying a low E flat, both songs sung with real expression, which indeed characterized all his singing. The studio was crowded, a social hour following.

Julian Carrillo (Mexico) and Angel Reyes (Cuba) were the composers whose futuristic works for strings and wind instruments were played by fellow-countrymen at the Bellman studio, February 4. The special characteristic of the instruments were, firstly, that they played in eighth-tones, and secondly, that the musical notation was in figures, not notes. A harp zither, octavina, guitar and trumpet were all tuned on these lines, making Carrillo's Tepepan, a descriptive piece for these instruments and voice (Miss DeBerumen) sound strange to those accustomed to the twelve half-tone octave-scale. It is said these composers studied under Reinecke and Jadassohn in Leipzig.

Kate S. Chittenden, Dean of the American Institute of Applied Music, New York, invited guests to hear ten of her pupils at headquarters in January, when some exceptionally good piano playing was enjoyed by the large company. Pianists, in the order of their appearance, were Elizabeth MacDonald, Margaret Reed, Margaret Parliman, Janet Niles, Candace Prentice Bell, Elizabeth Guion, Hida Davis, Mildred Harris, Bernice E. B. Nicolson and Margaret Spatz. An invitation recital on January 31 was heard by a company which filled the salons, the following pianists playing: Bernice E. B. Nicolson, Mildred Harris and Annabelle Wood, who shared in a representative program by Grieg, Beethoven, Rubinstein, Debussy and others. Hugo Fiorato, violinist, also played Bach pieces, Marjorie Jervis at the piano, and all the participants gave pleasure with their high-class performances.

Leonora Corona's contract with the Metropolitan Opera has been renewed for the balance of the season. She will leave with the company on its tour of the South and Middle West this spring. At the conclusion of the present season, she will fulfill engagements abroad.

Irene Cross, dramatic soprano, and artist-pupil of Romano Romani, who assisted her at the piano, and Joseph Honti, pianist, gave a concert at The Panhellenic, New York, on February 16.

Vincent del Vecchio and Henry Watzet, baritones, sang January 30, for the first time, at a concert of the N. Y. School of Music and Art; they are both pupils of Ralfe Leech Sterner, the director, and scored success with operatic arias and songs.

Olga Didur, talented and attractive daughter of Adamo Didur of the Metropolitan Opera Company, will make her New York debut as a singer at the Morosco Theater on Sunday evening, February 23, in a concert with Barre Hill, Chicago Civic Opera baritone, and Dimitri Onofrei, tenor.

Nana Genovese, the popular mezzo soprano, sang at the concert given by friends of the late Maestro Fucito in Pythian Temple Auditorium, on February 9. The big hall was crowded and Mme. Genovese was cordially applauded after each of her renditions. Giovanni Martinelli and Giuseppe de Luca appeared on the same program. Mme. Genovese will sing again next month at the Plaza Hotel as guest artist of the Verdi Club. She will be the featured artist for station WBMS, and also give concerts in Washington and Baltimore in April before sailing for Europe where she will appear in a series of concerts in Paris, Genoa, Milan, and other cities.

Katharine Goodson will appear in recital on March 18, in Ottawa, Canada. This recital appearance for the English pianist follows her performances with the Detroit Symphony Orchestra on March 13 and 14, when she will play the fifth Beethoven piano concerto. Shortly after this appearance,

Miss Goodson is scheduled to return to England at the conclusion of a most successful American tour. The pianist returns next season and will be available here from October 15 until December 15.

Margaret Hamilton, pianist, is to be soloist with the San Francisco Symphony Orchestra, April 4 and 6. She has appeared twice this season as soloist with the Los Angeles Philharmonic Orchestra.

Harold Henry will give the last of his series of three piano lecture recitals at his New York studio on February 27. The pianist will devote himself to Bach, Beethoven, Chopin, Schumann and a few of the moderns.

Frederick Jagel recently sang Manon at the Metropolitan for the first time here, although he had previously sung it with Muzio in Buenos Aires and with his wife, Nadia Viarini, in Italy and Holland. He also had usual success in Traviata with Bori at the Metropolitan on February 15.

Allan Jones will give a special recital in his home town, Scranton, Pa., on March 2. Other engagements for the popular young tenor in close proximity to this appearance are Bridgeport, Conn., on February 27, New York, N. Y., on February 28, and Paterson, N. J., on March 4.

Phyllis Krauter, cellist, who appeared this season at Carnegie Hall with the New York Philharmonic Symphony (Schubert Memorial), played in Columbus, Ohio, on February 17 with the Minneapolis Symphony Orchestra.

Adam Kurylo will be the soloist at a concert to be given by the Polish Symphony Orchestra, Casimir Jasinski, conductor, at the Goodman Theatre, Chicago, on March 30.

The Lester Concert Ensemble is booked for a concert at the Bala Cynwyd Club in Bala, Pa., on March 4. The following artists will participate: Elwood Weiser, baritone; Josef Wissow, pianist; Jeno de Donath, violinist, and Mary Miller Mount, accompanist. The Ensemble uses the new Lester grand piano.

Tamaki Miura, who recently returned from concerts in Honolulu and on the Pacific Coast, will sail shortly for Italy where she will sing in both opera and concert.

The Morgan Trio played on February 7 at the Palm Beach home of Col. and Mrs. William Hayward. While on their recent tour they met Mary Jordan in San Antonio, where they were tendered a luncheon. The Morgan sisters have been meeting with great favor everywhere.

Albert Morini, who is handling the European tour to be made this spring by the Hampton Choir, sends word that twenty-three concerts have already been arranged.

Eugenio Pirani, Brooklyn pianist, composer and litterateur, has many recollections of the late Emmy Destinn, including a letter from her reminding him of their mutual Berlin days. "I remember with gratitude the modest beginning of my career, when your disinterested kindness helped me; for all this I am thankful to you."

Margaret Rieglmann, soprano, was praised by New York papers following her Pythian Hall (New York) recital, the Morning Telegraph saying in part "With fine spirit, enthusiasm and sincerity she entered each of the many contrasting moods and emotions of her ambitious program."

Emma Roberts recently returned to New York following concerts in Boston and Norton, Mass. She will, however, return soon to Boston for a concert at the Hotel Statler, which will be a re-engagement. Miss Roberts sang at a private musicale in New York last week.

Carl M. Roeder gave a studio recital in January which filled every chair and brought pleasure to all listeners in a program of piano music, beginning with Bach and ending with Saint-Saëns. The nine pianists concerned were Ruth Schaub, Margaret Christadora, Florence Samuel, Mary Hillbush, Marjorie Fairclough, Harriet Merber, Doris Frerichs, Therese Obermeier and Robert Riotte. All these played with clean touch and fine taste, the musical message coming first. It is recalled that many Roeder pupils have won first prizes, including gold and silver medals, in the annual Music Week contests.

Della Samoiloff, dramatic soprano, sailed on February 15 on the S.S. Saturnia bound for Italy where she will sing in opera. She appeared in Rome several seasons ago with much success.

Harold Samuel departed for England last week with all arrangements made for a return American tour next October and November.

Mrs. Franklyn B. Sanders, of the Cleveland Institute, was in New York last week. Bia Troubetskoy, American pianist, who studied with Karl Leimer (Gieseking's only teacher) both in Germany and Los Angeles, gave a successful recital in Aula Hall, Hanover, January 9, playing works by

(Continued on page 41)

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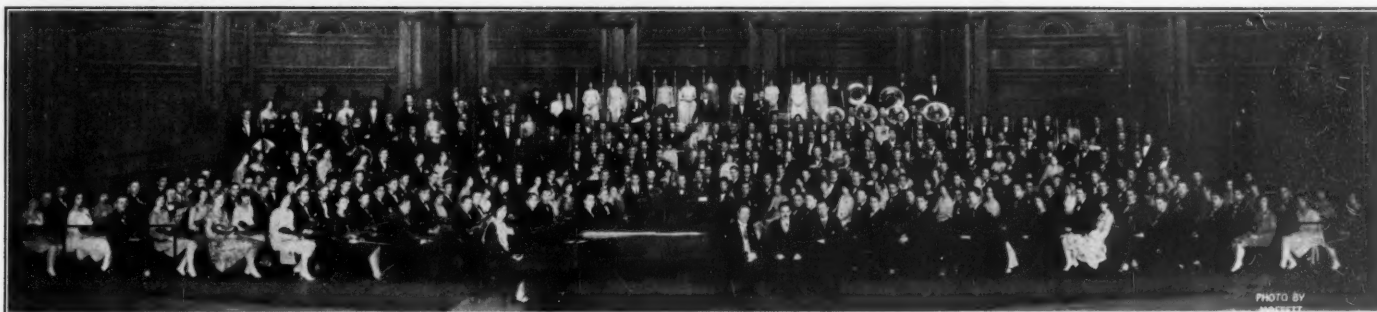
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National High School Orchestra to Give New York Concert

The National High School Orchestra, Joseph E. Maddy, organizer and conductor, will give its first New York concert at Carnegie Hall, on Friday evening, February 28, with Ernest Hutcheson as piano soloist. Ernest Bloch's epic rhapsody, America, will be included on the program, as will also Tchaikowsky's Pathétique Symphony and Liszt's concerto No. 1 in E flat.

The 1930 Eastern Division of the National High School Orchestra consists of three hundred student musicians selected from 20,000 secondary school musical organizations of the country. They have spent at least one term of eight weeks at the National High School Orchestra and Band Camp at Interlocken, Mich., studying and rehearsing in orchestra, band or chorus.

The National High School Orchestra was founded in 1926, when 236 players, chosen from thirty states, assembled in Detroit to rehearse for four days, preparatory to playing for the Music Supervisors' National Conference, under the direction of Ossip Gabrilowitsch and Joseph Maddy. The following year, 268 players, more carefully chosen, met in Dallas, Texas, and played for the Department of Superintendence of the National Education Association, winning full recognition for music as a fundamental subject in our schools. In 1928 the or-

chestra assembled in Chicago, where Frederick Stock acted as guest conductor.

As one week a year was considered too brief and the training too limited to carry over to any great extent into the schools represented, the National High School Orchestra and Band Camp was established in 1928. At this camp, for eight weeks dur-

Gala Concert on Ile de France

On the last west-bound trip of the Ile de France of the French Line, the gala entertainment of the voyage featured a galaxy of stars and prominent personages seldom equalled on a transatlantic voyage. Found on the program were Will Rogers, La Argentinita, Charles Maduro, Borrah Minevitch, Maurice Marechal, Grace Angelau and Jean Michot. Needless to say, with a variety of talent such as the above list represents, the concert was a huge success and added many shekels to the fund for shipwrecked mariners.

George Lieblich in Los Angeles

Since settling in Los Angeles, George Lieblich has become one of the most popular members of the musical colony there. The distinguished composer-pianist has been made an honorary member of the Cadman Creative Club, the Guild of Musicians and the MacDowell Club of Allied Arts. The program given by the last-named association

ing the summer, the students receive instruction from expert teachers of the highest standing and play under the baton of celebrated orchestra and band leaders.

The proceeds from the Eastern concerts of the National High School Orchestra will be used to provide students with scholarships to this camp.

at the Ambassador Hotel on February 4 was devoted exclusively to George Lieblich compositions. These consisted of voice, piano and cello numbers. The assisting artists were Rosemary Cameron, soprano; Ruby Ohman, contralto; Ludwig Foerstel, cellist.

Artists Everywhere

(Continued from page 40)

Bach, Schumann, Liszt and Scriabin. She is again with Prof. Leimer in Los Angeles.

Claude Warford has issued a new song for baritone. The Phantom Pirate, which is full of virility and the melodious sequence as well as interesting harmonies associated with this composer's works.

Isabelle Yalkovsky, pianist, Sadah Shuchari, violinist, and Mina Hager, mezzo-soprano, artists of the National Music League, appeared with Serge Prokofieff, pianist and composer, as soloists with the Los Angeles Philharmonic Orchestra February 13 and 14. Yalkovsky and Shuchari appeared in a joint concert in Berkeley, Cal., on February 10. Yalkovsky was soloist in



JOSEPH E. MADDY,
conductor of the National High School
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San Francisco with the San Francisco Symphony Orchestra on February 9, and Shuchari was the San Francisco Symphony's soloist on February 17.



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(Continued from page 33)

toul has a fine reputation in Europe and after further hearings here when he has become used to the opera house and is more at home in his new surroundings, it will be fairer to judge his ability. It goes without saying that the audience liked him tremendously and gave him an enthusiastic welcome. The consensus of opinion seemed to be that the new comer will develop into one of the company's dependable artists. He is not sensational but an artist to his finger tips—a worthy exponent of the French school. Critics call the voice a serviceable one of agreeable quality, even though somewhat tight in the upper register. But he sings with consummate art and his acting is easy and spontaneous. Unlike some of the Metropolitan's other singers, Trantoul never seemed to step out of his role; his arias were sung to Marguerite or Mephistopheles, and not to the audience from the front of stage. When his confreres were singing Trantoul was all interest and played up to them in a manner that made the action of the opera realistic. It will be interesting to hear him in other roles of his repertory.

Editha Fleischer sang Marguerite for the first time. She sang it beautifully, but was not all that could be desired in appearance. Rothier's Mephistopheles was not too convincing. The Valentine of Danise was a well voiced one. Henrietta Wakefield was cast as Martha and a beautifully sung Siebel was offered by Gladys Swarthout.

The orchestra at times played too loud and had a tendency to drown out the singers. Louis Hasselmanns conducted.

DIE WALKUERE, FEBRUARY 14

Wagner fans again rejoiced on Friday evening, when Die Walkure received its sixth performance of the season. Elisabeth Ohms was again heard as Brunnhilde, and Clarence Whitehill as Wotan. The rest of the familiar cast included Grete Stuckgold, as Sieglinde; Walther Kirchhoff, Siegmund; Julia Claussen, Fricka; William Gustafson, Hunding, and Mmes. Manski, Wells, Besuner, Bourskaya, Telya, Wakefield, Carroll and Flexer, the Valkyries. Mr. Bodanzky conducted.

LA TRAVIATA, FEBRUARY 15

The Saturday matinee audience heard La Traviata, with the reappearance of Lucrezia Bori in one of her best roles, Violetta. Mme. Bori charmed the large audience with her singing and acting, and had an admirable partner in Frederick Jagel as Alfredo. He, too, shared in the audience's favor, being in the best of vocal condition. De Luca gave his polished conception of the father's role, while the other parts were in capable hands. Mr. Serafin gave a spirited reading of the score.

MADAME BUTTERFLY, FEBRUARY 15

The popular Saturday night performance was Puccini's Madame Butterfly with Maria Mueller as Cio-Cio-San; Armand Tokatyan, Pinkerton, and Antonio Scotti singing his roles of Sharpless for the "nth" time. Mr. Bellezza conducted what proved to be a most enjoyable performance.

SUNDAY NIGHT CONCERT

An all Russian program was the offering at the Metropolitan on Sunday evening, with Nikolai Orloff, pianist, as the visiting artist. He played the Tchaikowsky concerto in B flat minor and a group of three pieces by Rachmaninoff, Scriabine and Rimsky-Korsakoff. The audience, a large one, received the pianist most enthusiastically, being completely under the magnetic spell of his superb art. Sharing first honors with Mr. Orloff was Adamo Didur, the popular basso, who sang the Pique Dame aria, Ballade de Tomsy, and the Song of the Flea, admirably done. Others on the program included Thalia Sabanieva, George Cehanovsky and Ina Bourskaya, while the orchestra played several numbers under Wilfred Pelletier.

Johnson Returns for Eighth Year at Metropolitan

Each season finds Edward Johnson adding one or more new operatic roles to his long list of American or World premieres. In 1927 he created the World premiere of Deems Taylor's The King's Henchman at the Metropolitan; in 1928-29 the American premiere of the new Pizzetti opera, Fra Gherardo, and in January of this year he created the American premiere of Mr. Gatti-Casazza's latest novelty, Rimsky-Korsakoff's Sadko.

Mr. Johnson's reentry this year at the Metropolitan marked his eighth consecutive season with the company. Again he presented a new role, his namesake "Johnson" in The Girl of the Golden West, a part which he interpreted ten years ago in Italy. Although this opera was scheduled for six New York performances and Mr. Johnson sang the last of the series, he earned glowing headlines and texts of approval from the critics. Immediately following The Girl of the Golden West, he began to prove his "infinite variety," appearing a few days later in the first Sadko, followed by an opera with

quite a different atmosphere, Romeo and Juliet, with Mme. Galli-Curci, her last appearance in the role. Following Romeo, came Pelleas, the first performance of the season, and again Mr. Johnson was acclaimed for his masterly interpretation of this part which he has made inimitably his own.

The Life of Mozart Illustrated at Seymour Re-Education Center

A charming little entertainment was given on February 9 by some members of The Seymour Musical Re-Education Center, in the Carnegie Hall studio. The program consisted of the story of the life of Mozart, illustrated by lantern slide pictures of his home, his family and himself. One particularly interesting and unusual picture was of Mozart as a child playing his violin with the old time curved bow. The story of his opera, The Magic Flute, was told Miss Aitken, illustrated by slide pictures, and musically illustrated by Frederique Mayer, violinist, and by Miss Aitken at the piano. Clever sketches by Jan Mayer, of Tamino, Papageno and other characters in the opera were hugely enjoyed. Harry Al-laire, pianist and composer, managed the lantern, and the two hours afforded real pleasure both to children and grown-ups. The program is to be given later in Philadelphia at the Chestnut Hill School of Music, one of the branches of the Center.

Philadelphia Chamber Music Association Concerts

The Philadelphia Chamber Music Association, of which Adele G. Yarnall is president, holds a distinct place in the musical life of Philadelphia. In presenting quartets, trios and chamber music groups to Philadelphia, it has provided music lovers of that city with an opportunity to hear some of the finest music of that type.

The Association is now in its thirteenth year, and during this season is giving a series of eight concerts, all of them in the ballroom of the Bellevue Stratford Hotel on Sunday afternoons. The organizations thus far presented in this series are the Philadelphia Musical Fund Ensemble, London String Quartet (two appearances), Lener String Quartet, Societe des Instruments Anciens, and Pro Arte String Quartet. The Swastika Quartet will be heard on March 16, and on April 6 the concert will be given, the name of the organization to be announced later.

Gigli to Sing at Mecca Temple

Beniamino Gigli left New York City, January 13, for a concert tour that extended through to the Pacific Coast. He will return here for his recital at Mecca Auditorium on Sunday afternoon, February 23. He leaves immediately after to sing concerts in Boston, Baltimore, Washington, Richmond and Chicago, returning March 4 to resume his operatic roles at the Metropolitan Opera House.

Concert for Ezerman Foundation on February 24

A Debussy-Ravel program will be given for the D. Hendrik Ezerman Foundation on February 24, in the Foyer of the Academy of Music, Philadelphia. Ruth Montague, contralto, Arthur Reginald, pianist, Boris Koutzen, violinist, and Willem van den Burg, cellist, will be the participating artists. Ravel's trio for piano, violin and cello will be the concluding number on the program.

Radio and Movies

Program at Roxy's

The stage presentation last week eclipsed the picture at Roxy's. In honor of Lincoln's Birthday, the program comprised appropriate numbers which were very enjoyable. For instance, the Hall Johnson Negro Choir gave fine renditions of negro spirituals, and then followed Wally Clarke and Claude Reese in Irving Berlin's Call of the South, assisted by the Roxy's Male Chorus and Russel E. Markert's Thirty-Two Roxettes.

Patricia Bowman and Leonide Massine supplied a catchy cakewalk, and Harold Van Duzee, the Hall Johnson Negro Choir, and others participated in Down South.

Abraham Lincoln, a dramatic episode based on an historical incident, adapted by James Montgomery Flagg, brought the following cast: Abraham Lincoln, George K. Billings; Admiral Porter, J. Parker Coombs, and an Old Negro, Leslie Stowe. This made a particular hit with the audiences. Ferde Grofe, well known arranger, was represented by his Mississippi Suite (A Tone Journey), which, if memory serves right, was introduced here first by Paul Whiteman and his Band. It had great success. For good measure there was the usual overture by the orchestra, the Fox Movietone and Newsreel, and the picture, Cameo Kirby, with J. Harold Murray and Norma Terris.

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Music Notes from Coast to Coast

Appleton, Wis. Earl L. Miller, bass, who accepted a position on the teaching staff of the department of voice, Lawrence Conservatory of Music, last fall, made his concert debut in the city on January 13 in the Peabody Hall. He was assisted at the piano by Charles Hudson Bacon of the conservatory faculty, who also gave a number of solos.

This song recital is the fourth of a series of faculty artist concerts presented to Appleton audiences this year by the Lawrence Conservatory of Music. Mr. Miller, who has studied voice with H. L. Butler, dean of the School of Fine Arts, Syracuse University; W. B. Downing of the University of Kansas; and Henry H. Gorrell of Kansas City, was granted his degree in music from the University of Kansas. He continued his studies at the Kansas City Horner Conservatory, where he later served on the faculty for three years before coming to Lawrence.

Atlantic City, N. J. Emerson L. Richards, state senator, Seibert Losh, Arthur S. Brook, George Bauer, and Edith Molinari were among 100 persons who found room in one of the main sound chambers of the huge organ now being installed in our Municipal Auditorium. Senator Richards, designer and architect of the organ, explained the instrument and called attention to the dimensions of the sound chamber in which the informal reception was held: it is 44 feet high, 44 feet wide and 25 feet deep. This organ, when finished, will be the largest organ in the world, it is claimed.

Birmingham, Ala. The Birmingham Music Teachers' Association recently presented Kate Mims Smith, pianist, and John Brigham, tenor, with Corrie Handley Rice, accompanist, at a concert in the Thomas Jefferson Hotel, a large and enthusiastic audience attending. It was complimentary to students, and the young musicians were there in large numbers. Miss Smith played Liszt's Cantique d'Amour and selections from Chopin, Arensky, Sibelius, and Moszkowski. John Brigham offered the aria, Vainement ma bien aimée, from Le Roi d'Ys, by Lalo, and a group of Grieg songs, the Spirit Flower, by Campbell-Tipton, Ah, Love, but a Day, by Mrs. Beach, and Ah! Moon of My Delight, from Lehmann's Persian Garden suite. This was the first of a series of matinee musicales presented by the Artist committee of the Association, which is composed of Corrie Handley Rice (chairman), Abigail Crawford, and Alice Graham.

The Minneapolis Symphony Orchestra appeared in concert here under the auspices of the Birmingham Music Study Club. Henri Verbrugghen, conductor, and his eighty-five artists gave a program that was cordially appreciated. The applause was generous and hearty, encores were demanded, and the conductor responded gracefully. For several years this orchestra has included Birmingham in its annual tour.

A concert under the auspices of the Avondale Chapter of the United Daughters of the Confederacy, was presented at the Hotel Tutwiler, the following artists participating: James Haupt, tenor; Gladys Lyon Larkin, violinist; Minnie McNeill Carr, pianist; and Sara Faison, reader.

Edna Gockel Gussen, director of the Birmingham Conservatory of Music, has returned from New York where she spent some time with her daughter, Mary Gussen.

Lowela Hanlin, teacher of piano, has recovered from an automobile accident, and resumed teaching in her studio.

The Birmingham Music Teachers' Association held its January meeting on the 15th, with the president, Mrs. Burr Nabors, in the chair. Guy Allen, dean of the Birmingham College of Music, gave a talk on the Development of the Orchestra in America, and Mrs. J. Ward Nelson reviewed the program given by the Minneapolis Symphony Orchestra.

The Birmingham Conservatory of Music presented Mrs. W. H. Striplin, soprano, and Elizabeth Gussen, pianist, in recital in the Conservatory Concert Hall. Lois Greene played the accompaniments.

The Woodlawn Music Study Club held a meeting at which Schubert and Mendelssohn were discussed and their works studied.

A. G.

Buffalo, N. Y. The "voice of a generation" heralded as "the world's greatest dramatic soprano" can truly be said of Florence Austral, who conquered Buffalo in her appearance in concert in Elmwood Music Hall under the management of A. A. Van de Mark. Her versatility was evidenced throughout her many programmed numbers, lyric and dramatic, the greatest contrast in two encores, the Brunnhilde Battle Cry and the coloratura aria, Thou Brilliant Bird, in which her artist-husband, John Amadio, supplied the flute obligato. The audience was

overwhelmingly enthusiastic, recalling her times without number, and double encores were the rule of the evening. Nils Nelson was her exemplary accompanist. Sharing in the program was the Guido Chorus under the direction of Seth Clark, giving an excellent account of their well known ability, with Lanson Denning accompanist for the chorus.

Willem Willeke, cellist, and Aurelio Giorni, pianist, collaborated in a delightful program of sonatas by Strauss, Brahms and Rubinstein in the Statler ballroom, the second in the Buffalo Symphony Society series. These artists are favorites in Buffalo, and their well known, musicianly ensemble is always a delight. They expressed their appreciation in prolonged applause, the players granting a charming extra "concert variation" by Mendelssohn, arranged by Mr. Giorni.

The Chromatic Club presented Muriel err, pianist, in recital, the first of this season's evening series in Twentieth Century Club, before an enthusiastic audience. Her program of Bach, D'Albert, Franck, Chopin, Medtner, Godowsky and Liapounov compositions was performed with brilliance, power and technical ability. She was heartily applauded, floral offerings were awarded her, and at the conclusion of the taxing program she granted an encore.

The Saturday afternoon program of the Chromatic Club was given by three of its gifted members—Florence Ann Reid, contralto; Patricia Boyle, pianist; and Ethyl McMullen, accompanist. Miss Reid's beautiful voice was heard in two groups of German lieder and songs in English, in all of which she evidenced marked growth and finish under her efficient tutelage in New York, where she has been studying for the past two seasons. She was enthusiastically applauded and responded with encores. Miss McMullen's finely wrought, musicianly accompaniments contributed to the success of the program. It is always a pleasure to hear Patricia Boyle, pianist, for her style is that of refinement, intelligence and poetical conception. Her hearers were pleased with her solo groups, insisting upon encores which she graciously granted.

The Pro Arte Symphonic Choir, conducted by Arnold Cornelissen, gave its first seasonal concert in the Consistory before a large and friendly audience. There is much good material in the chorus, and they gave an excellent account of themselves in the varied numbers; solo voices and mixed double quartet being drawn from the members, all acquitting themselves creditably. Frances Engel Messersmith was the capable accompanist for the chorus. The guest soloist, Arthur Pye, violinist, contributed two groups of solos, obtaining hearty applause and responding with encores. Mr. Cornelissen furnished accompaniments of excellence.

The Music Study Club, of which Mme. Blaauw is president, gave a delightfully informal evening in the music room of the Grosvenor Library, the program arranged by Mrs. William Kaffenberger, who read a paper on Contents and Kinds of Music, and Ruth Kreinheder. In illustration the participants on the program were: pianists—Mme. Blaauw, Mrs. Tillotson, Mrs. Jax, Mrs. Morgan and Ruth Kreinheder; vocalists—Mrs. Hawke and Maurine Snyder; Mrs. Wattle, clarinet, Miss Wattle, violin, and Mr. Sharp, cello.

Kurt Paur, pianist, appeared in a return engagement in Pittsburgh where he won enthusiastic acclaims of his audience and commendation from the critics, the Post Gazette and the Press awarding him much unqualified praise for his tone, interpretation and musical feeling.

The Elvyn Singers, a double quartet of women's voices, have made favorable impression in a number of recent appearances, and Jessie Cutter Wixom, director, is being congratulated upon its success. At a radio concert Harriet Lewis, violinist, assisted with

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(Continued from page 43)

a group of solos. Emilie Yoder Davis is the efficient accompanist for the singers.

Ethel Stark Hickman, pianist, won much favorable comment for her excellent program at a recent meeting of the Zonta Club in Hotel Statler.

Marion Nicholson Patterson, soprano, Patricia Boyle, pianist, Gladys Lindsay Norton, mezzo-soprano, Ethyl McMullen, accompanist, furnished the program for the meeting of the Graduate Association in Steinway Hall.

Olive Wesley's varied activities of recent date have included the playing of violin solos at the Ontario Baraca Philathea Convention at Toronto, Ontario (also an obligato for Helen Rowe, contralto), having the honor of being accompanist at the piano by H. Matthias Turton; also played at the reception for the State President of Erie Rebekah District No. 1, and for Past Counselor reception Priscilla Alden Council D. of A., Minnie Schultz acting as accompanist; with Clara Kogel, violinist, played at Christian Endeavor banquet at First Baptist Church, directed the music and dramatic work for the Women's Minstrel Show of Grace Reformed Church, a number of her pupils also appearing publicly of late.

L. H. M.

Fort Wayne, Ind. Under the auspices of the Lutheran Concert Series, Vladimir Horowitz recently repeated his sensational successes in other cities and provoked unbounded enthusiasm with his remarkable pianism. Under the same direction came the Smallman A Capella Choir with a brand of colorful choral singing which delighted everyone. Under the direction of the Morning Musical Society, Alfred Cortot gave the opening number in that Society's series; his playing was marked with deep intellectuality and brilliance that has become associated with his name; especially significant was his outstanding performance of the Chopin B flat minor sonata. All these concerts were held in the Auditorium of the Concordia College.

At the Shrine Auditorium, the Duncan Dancers were presented in two performances of consummate artistry.

C. H. M.

Long Beach, Cal. Efrem Zimbalist, played before a packed house at the Municipal Auditorium recently, this being his third appearance here. It was the second concert in the Philharmonic Course, L. D. Frey, manager.

Mozart's Magic Flute was presented in concert form by the Opera Reading Club, at the Ebell Theater, Leon Rains, giving the analysis. The soloists were Elois Horton Kirkpatrick, Alice Forsyth Mosher, Ivan Edwards, Frank Geiger and Rolla Alford. This was the first time this season a Long Beach singer was heard in the cast, Rolla Alford portraying the part of Papageno, the bird-catcher, which he sang with fine feeling and displaying a baritone voice of mellow quality and good range.

Ann Mathea, Norwegian soprano, and Magnhild Styhr, pianist, appeared before the Ebell Club in a delightful costume recital.

The Woman's Music Club, Mrs. Albert Small, president, and Mae Gilbert Reese, program chairman, gave an all-Tschaikowsky program recently. Ethel Putnam Willard gave a talk on the composer, his life and compositions. Others appearing were the Musical Arts Quintet; Mrs. Edward Green, soprano; Ella Van Huff, contralto; Helen Davenport and Harold Driver, in two-piano numbers; and a violin, cello and piano trio.

Ingwald Wicks, violinist, performed his new Fantasy Symphonic, with Ruby LaNora Wicks, at the piano, the appearance being at a private musical. The work is interestingly conceived and based on the Scandinavian folk lore of Norway. Another artist presented was Dorothy Stearns Mayer, a soprano with a beautiful voice, who has taken the position of soloist and choir director at the First Methodist Church.

Joseph Ballantyne presented Agnes Tyo, soprano; Dorothy Cohn, mezzo-soprano; Thomas G. Tancock, tenor, and Bernard L. Tyo, basso, in the song-cycle, In a Persian Garden, by Liza Lehmann, at his voice studio. The voices were all good and showed excellent training. Harold Driver was the accompanist.

Alice Spellings, soprano, who has recently come to Long Beach to live, after concertizing all over the United States, was presented in recital, with Jane Stanley, pianist, at the Villa Riviera.

The Musical Arts Club, the professional musicians' organization of which Clarence E. Krinbill is president, had as guests recently August D. Zanzig, head of the National Music Study of the Playground and Recreation Association of America; Clyde Doyle, president of the Playground and Recreation Commission of Long Beach; Charles H. Hunt, Director of Playgrounds; Herbert L. Clarke, director of the Municipal Band of Long Beach; Leonard J. Walker, con-

ductor of the Long Beach Symphony Orchestra; L. D. Frey, director of the Municipal Chorus; Minerva C. Hall, general supervisor of Public School Music; Arthur Freidheim, who is holding a master piano class in the city, and several other musicians not members of the club.

Long Beach is having its first master class in music, Constance Henry Bauer, of the C Sharp Studio, is presenting Arthur Freidheim, a pupil of Liszt, in a ten weeks' course.

L. D. Frey, director of First Christian Church Choir, prominent voice teacher, and manager of the Philharmonic Artist Course, is to teach in the summer master school of the Chicago Music College this summer.

A. M. G.

Los Angeles, Cal. With each program presented by the Philharmonic Orchestra, it seems as if Dr. Rodzinski had reached the pinnacle in program building. The first pair of concerts given in January were super-program. Opening with Mozart's Marriage of Figaro, Dr. Rodzinski led it at a good speed with strongly accented rhythm. Some of the critics demurred at the change from the usual modern butterfly wings and zephyrs style of presenting Mozart, but nevertheless the applause and bravos indicated a keen appreciation of the change. Respighi's Suite for small orchestra, The Birds, used practically all of the men instead of the small orchestra. In harking back to the classics Respighi produced a work of beauty, full of light-heartedness and humor. The chief point of interest was the Sostakowicz Symphony. In presenting this new and very modern composer, Dr. Rodzinski conducted with so much sympathy and understanding that it seemed as if he were begging the audience to see its worth. Dances from Borodin's Prince Igor closed the orchestra's share of the program. The soloist of the day, Vladimir Horowitz, youthful Russian pianist, was, to the surprise of all, given the closing place on the program. The Third Rachmaninoff piano concerto was played by the soloist, in which he displayed a dazzling technic, perfect rhythm, and really gave a sensational performance. A wild scene, seldom equalled in the staid auditorium followed his playing. He was recalled again and again.

The fifth popular orchestra concert drew a good house. The Weber Overture to Der Freischutz was played with snap and precision. Beethoven's Fifth Symphony was the chief point of interest and won the greatest applause. The orchestra gave it an exceptionally fine reading, the woodwinds especially giving a wonderful tone. Two Brahms' Hungarian dances and Wagner's Tannhäuser Overture completed the orchestral part of the program. The soloist of the day was Myrtle Aber, dramatic soprano. A student at the University of California in Los Angeles, this promising singer makes comparatively few appearances. Given a good stage presence, a fine dramatic sense, coupled with a big voice of excellent quality which she uses well, she sang Von Weber's aria, Ocean Thou Mighty Monster, and Debussy's Lia's aria from the Prodigal Son. This young singer should go far.

At the Philharmonic Auditorium George Leslie Smith and James V. Petrie presented Vladimir Horowitz in a recital. From his first number, Organ Prelude and Fugue in D major by Bach, and Capriccio by Scarlatti, he held his audience spellbound. He knows his Bach and it woke response from the audience. The Capriccio, however, was the most fascinating, delicate, rippling bit of perfection imaginable. Two well contrasted Brahms numbers, Two Intermezzos and Scherzo in F minor followed. After the intermission came a group of Chopin numbers, Ballade in F major, Two Mazurkas in C sharp minor, Etude in F major and Scherzo in B minor. Two Prokofiev numbers were extremely modern but attractive. His closing numbers were Liszt's Sonnetta del Petrarca Number 123 and his own Virtuoso Variations on two themes from Carmen. The latter were bustling with ornamentation but the melodies stood out clearly above them. Possibly of no great musical moment it was a display of technical virtuosity seldom equalled. No encores were given till the close of the program when, in response to insistent demand, the pianist played several. The enthusiastic scenes of the previous night were repeated, pandemonium reigned and the persistent audience only went home when the lights began to go out.

Notwithstanding the fact that our rainy season was hard at it trying to make up for lost time, the seventh event of the L. E. Behymer Tuesday night Artist Course brought out a throng to hear Dusolina Giannini, operatic soprano, in recital at the Philharmonic Auditorium. Her program opened with Gounod's aria, Plus Grand dans son Obscurite, from the Queen of Sheba, sung with dignity and nobility. The Italian group

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which followed was sung with most satisfying art—Canto di Primavera, Cimara; Rispetto, Benvenuti, Nebbie, Respighi, and the aria, One Fine Day from Madame Butterfly. The third group opened with an unusual song by Vittorio Gianini, her brother. The closing group consisted of folk songs, also arranged by her brother. The whole program was sung with supreme artistry.

The Freiburg Passion Play, with the original cast and featuring Adolph Fassnacht as Christus, was presented for two weeks at the Philharmonic Auditorium under the L. E. Behymer management. The play was given in German but the usual Teutonic harshness was absent. The entire cast has excellently modulated voices and that of Adolph Fassnacht was of rare quality. He gave a picture of the Christus of unusual beauty and power. The staging and costuming were gorgeous, the music classic and the entire production reverent and inspiring.

Alexander Tansman, pianist and composer, played at the Woman's Athletic Club before several hundred hearers, sponsored by Nora Puterbaugh. The program consisted of his own compositions. While following the modern trend, his works manage to avoid the many pitfalls of modernists and have a delicate, appealing beauty.

The Hungarian String ensemble known as the Roth Quartet made several local appearances in Los Angeles and vicinity. They are marvelously balanced and won acclaim for the nicety of their work.

La Argentina, dancer, made three appearances at the Philharmonic Auditorium under the management of L. E. Behymer before packed houses, scoring a sensational triumph each time. Critics were unanimous in praising her unique and colorful art.

Floy Hamlin, coloratura soprano, and pupil of Guido Caselotti, who won an Atwater Kent scholarship recently, is using her scholarship to continue her studies with her former teacher.

Bess Daniels, pianist and lecturer, has returned from a successful lecture tour in behalf of the Oxford University Press and has returned to her work in her own studios and the Music School of the University of Southern California. B. L. H.

Miami, Fla. The Mana-Zucca Music Club gave its eighty-first program on the afternoon of January 20. Those participating were Jane French and Mana-Zucca in Brahms' sonata in A major; Corinne Ernst, pianist; Sonya Snowe, soprano; Kappa Vanderost, pianist; Dora Miller, soprano; and Frederick Hufsmith, tenor. The latter sang several numbers by Mana-Zucca. F.

Milwaukee, Wis. With a program of music that took in the full range from Victor Herbert's Irish Rhapsody to the Pastoral from Scriabine's Second Symphony, the Milwaukee Philharmonic Orchestra, under the direction of Frank Laird Waller, played to more than 2,500 persons. If there were any doubters at the first concert of the Philharmonic that Milwaukee now is definitely assured a permanent, competent symphony orchestra, their doubts were definitely dispelled with this concert. Beside bringing out the capabilities of the full orchestra the program afforded a sufficient number of incidental solos to permit individual performers to show their art. The result was that the press reviews next day were ringing in their praises of the entire performance. Soloists with the orchestra were Hilda Burke, soprano, of the Chicago Civic Opera Company, and John Sample, tenor, formerly with the company. Miss Burke's voice in power and quality was such as has rarely been heard in the large auditorium in which the concerts are given. Mr. Sample's tenor displayed a strength and color combination equally rare. They gave the duet from the third act of Aida, and, separately, each gave an aria. Milwaukee is definitely taking its orchestra seriously now and plans are already being made for next season with an enlarged series and another swift drive for only season subscriptions. T.

Pittsburgh, Pa. The opening recital of the new year brought Don Jose Mojica, tenor of the Chicago Civic Opera, under the auspices of the Tuesday Musical Club, at Carnegie Music Hall. In the initial group consisting of songs by Erlanger, Griffes, Carpenter and Peri, the latter's Invocation of Orpheus was given an earnest rendition. M. Sanders, the accompanist, followed with three pieces, by Chopin, Chasins, and Rhene-Baton. The second half of the program was devoted to Mexican and Spanish compositions which Mojica presented in costume.

The Irene Kaufman Settlement presented Leah Colker, pianist, Don D'Alberti, tenor, and Eugene Reichenfeld, violinist, in one of the many Community Concerts offered throughout the season. The Settlement is doing fine yeoman work in giving the young people opportunity for public appearance.

The weekly organ recitals of Dr. Charles Heinroth and Dr. Caspar Koch, which are free to all who care to attend these excellent events, compel interest not only by reason of the fine musicianship of the executants, but also for their choice of program material which embraces the superlative compositions of all schools. Assisting Dr. Koch at recent recitals were Joseph Williams, basso, Lyman Almy Perkins, Eda Kreiling, contralto and Nellie Risher Roberts, accompanist.

In a program arranged by the Music and Art Committee of the Twentieth Century Club, Sylvia Lent, violinist, assisted by Julius Huehn, baritone, were presented in recital at the University Club. Miss Lent, who long since has won her spurs in the concert field, is a youthful disciple of the école Auer, and is endowed with unusual gifts, technically and musically. In her first two groups, comprising Kreisler transcriptions and the Saint-Saens Rondo Capriccioso, her tone qualities were ravishing, which, with a remarkable technical equipment, immediately established her as an artist of ability. In the Wieniawski Polonaise in A major she exhibited a marvelous staccato. Julius Huehn, contributed two groups, excelling in Deems Taylor's Captain Stratton's Fancy, and the Song to the Evening Star from Tannhäuser. Both artists responded with encores. Earl Mitchel supplied artistic accompaniments.

The choral of the Tuesday Musical Club, directed by Dr. Charles N. Boyd, is preparing an interesting program for its spring recital, including two new compositions A Mother Goose Cycle, by Louis Edgar Johns, and an opus in the cantata form titled A Thracian Holiday, from the fluent pen of Harvey B. Gaul. The text is written by Claire Richardson and is based on Greek mythology.

The sixty-sixth anniversary of the death of Stephen Collins Foster, Pittsburgh's illustrious son, was commemorated on January 13. Chimes of various churches were heard at intervals throughout the day. Organists and orchestra leaders included compositions of the great song writer on their programs. The chief ceremony was at the grave where the choral of the Stephen C. Foster school and the band of Schenley High School under the direction of Emma Hoerr and Lee M. Lockhart, participated. William B. Foster, fifth grand nephew of Stephen Foster, placed the Civic Club wreath upon the grave. In the evening, at Carnegie Music Hall, the Tuesday Musical Club presented an elaborate program of Foster melodies, assisted by the club String Ensemble and Chorus.

Before a mammoth throng of 4,000 enthusiastic, adulating, applauding music lovers, at Syria Mosque, Jascha Heifetz, played his way into the hearts of his audience with superlative artistry, in a program of exceptional merit. R. L.

San Antonio, Tex. Amelita Galli-Curci was presented in recital under the local management of David Griffin. The diva's entrance was a signal for prolonged applause, and the enthusiasm increased as the program progressed. Her marvelous artistry, exquisite coloratura, beautiful pianissimos, sustained legatos, are so well known that comment is unnecessary. Every number on the program was beautiful, and of particular interest was My Shadow (Homer Samuels). After each group recalls and encores were necessary, and for these she gave several Spanish numbers. Lo, Here the Gentle Lark (Bishop), an aria from Philemon et Baucis (Gounod), and the Mad Scene from Lucia (Donizetti) were given with flute obligato by Henry Bove, who played beautifully. A group of solos by Mr. Samuels was most interesting, and he supplied his usual fine accompaniments.

Paula Sylvia, pianist, daughter of L. H. Mackay-Cantell, composer, appeared in the first of a series of three recitals. Since her first appearance before a San Antonio audience, she has broadened in her musical perception and understanding, and she played then with a maturity not usual in a child of nine. With such continued progress, success will certainly be hers. She played with fine, musical tone, easy manner and excellent interpretation, numbers by Bach (2), Grieg (2), Rea, Mackay-Cantell and Crawford. She was assisted by Lucile Gregory Crain, reader, and Bernhardt Kalthoff, flutist, with Mrs. Eugene Staffer at the piano. Both were well received, Mrs. Crain's readings being especially enjoyable. Her last number, East is West (from the play), given in costume, was excellently done.

The Tuesday Musical Club, Mrs. Eli Hertzberg, president, presented Ephraim Frisch in a lecture entitled A Musical Interpretation of Life, which was instructive and enjoyable. It was divided into six sections—folk expression, illustrated by Betty Longaker Wilson, soprano; social expression, illustrated by Mrs. Fred Jones, soprano; religious expression, illustrated by Mme. T.

(Continued on page 46)

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Music Notes from Coast to Coast

(Continued from page 45)

M. Wheat, violinist; program music, illustrated by Mrs. Guy Simpson, contralto, and Mrs. Francis Conlon, pianist; symphonic music, illustrated by Mrs. E. P. Arneson and Mrs. Maury Maverick in piano duo and Mrs. Alexander McCollister and Mrs. Frisch, in piano duo; and concert music, illustrated by Mrs. McCollister and Mrs. Frisch in piano duo; accompanists were Mrs. Edward Harker and Brooks Smith. The lecture was given for the benefit of the Anna Hertzberg Scholarship Fund.

The Composers' Club of San Antonio presented the first concert of the season, as follows: Meditation Serieuse, for organ, Frederick King, played by composer; In Venice (concert waltz), Harry E. Wells, played by High School Junior Orchestra, composer conducting; The Cry of Israel, Joyce Hetley Wallace, sung by Mrs. Chester Kilpatrick, soprano, composer at piano; Six Miniature Tone Pictures, John M. Steinfeldt, played by composer; As One Whom His Mother Comforteth, Francis de Burgos, sung by Main Avenue High School Girls' Glee Club, with composer directing; Intermezzo, for strings, Carl Schwabe, played by Lady of the Lake String Quartet; Lambkins, Louise D. Fischer, sung by Mrs. Guy Simpson, contralto, composer at the piano; The Old Woman, Virginia Lynd Hartley, sung by Mildred Ormesher, mezzo-soprano, with Gisela Bauer Sutter at the piano; Prelude in C sharp minor, Stella Stacey, played by the composer; song cycle, Anna E. George, sung by Barbara Brown, soprano, with Jewel Carey at the piano; Pastorales Passiones, suite for piano, Mackay-Cantell, played by Mrs. Eugene Staffell; To You, Dear Heart, Alice Mayfield, sung by Ora Witte, soprano, with Florence Brush at the piano; and string quartet, Venth, played by Carl Venth, first violin, John Steinfeldt, Jr., second violin, Henri de Rudder, viola, and Eulalio Sanchez, cello.

The Tuesday Musical Club entertained with a banquet, honoring John M. Steinfeldt, composer, pianist, teacher and president of the San Antonio College of Music, as a tribute to him for his musical worth and outstanding genius. Mrs. Alexander McCollister introduced the toastmaster, Harry Hertzberg, who spoke of his own personal friendship for the honored guest, also paying tribute to Mr. Steinfeldt's mother, Mrs. Steinfeldt, and the talented members of the family, who are members of the faculty of the college. Other speakers were Lulu Griesenbeck, who told of early memories; Mrs. L. L. Marks, of her friendship and songs dedicated to her; J. K. Beretta; Ruth Coit, who paid splendid tribute in verse; and Genevieve Tucker, who read an original poem; and W. H. Grant, of the San Antonio Daily Express. Mr. Hertzberg also read many telegrams and letters of congratulations. Mrs. Ernest Servener, contralto, sang Three I've Ever Loved (Steinfeldt) and Values (Vanderpool), accompanied by Mrs. Edward T. Harker, and John M. Steinfeldt, Jr., violinist, played Tristesse (Steinfeldt), accompanied by Cecile Steinfeldt Satterfield. At the close, Mr. Steinfeldt told how deeply touched he was by the many beautiful tributes paid him, and at the request of the entire assembly played two of his own compositions—To the San Antonio River, and Homage to MacDowell, dedicated to Mrs. Eli Hertzberg.

Seattle, Wash. The recent appearance of Hulda Lashanska, presented under the auspices of the Plymouth Men's Club, added another delightful concert to the splendid musical season which this city has enjoyed this year.

The regular Saturday morning young people's symphony concert was devoted entirely to descriptive music. Conductor Krueger chose many such compositions as the Rimsky-Korsakoff Flight of the Bumble Bee; Wagner's Forest Murmurs from Siegfried, and the Dargomijsky Cossacks' Dance, all of which received rapt attention from his audience, and which also afforded Mr. Krueger a wide range of discussion and explanation. The outstanding attraction of this concert, was, however, the appearance of a string quartet, composed entirely of young ladies, students of E. Hellier Collens, who played the Kreisler Caprice Viennois. Still more unusual was the fact that the first violinist of the group, Kathryn Kantner, was included as a composer on the program, for the orchestra played one of her compositions, Luna, from a suite entitled Summer. Miss Kantner is fourteen years old, a talented violinist and composer who is receiving much attention at the present time. She is the daughter of one of the pioneer musicians in the Northwest, Clifford W. Kantner, director of the Kantner School of Singing. It was indeed an honor which Mr. Krueger bestowed upon her at this concert, and one which should inspire her to continued study in developing her talents.

The Spargur String Quartet scored an-

other distinct success at the concert given at the Olympic. This organization is believed to be the oldest nationally known organization in existence in America today and has a record of unusual achievement to its credit. The Dvorak Quartet in E flat major was chosen to open the program, and, after a group of smaller numbers, the Mozart D major was interpreted with rare grace and charm.

Franklin Riker, head of the voice department of the Cornish School, gave another of his instructive lectures on voice in the Cornish Little Theater. That there might be no misunderstanding as to his principles, he had several members of his class on the platform to illustrate his points—a process which proved highly amusing as well as informative.

The January program of the Ladies' Musical Club was devoted exclusively to Spanish Music. Piano, cello and vocal compositions were presented, illustrating the breadth of Spanish interpretative requirements to be far greater than commonly understood.

Alice Bogardus, soprano, with Myron Jacobson at the piano, presented the Medtner Sonata Vocalise before the Seattle Musical Arts Society. This was the first presentation of this unusual work in Seattle. Another feature of the program was the presentation of a suite for piano, voice, violin and clarinet by Howard Hanscomb, a University of Washington student.

Peter Meremblum, head of the violin department of the Cornish School, presented a large number of his students in an ensemble program.

Complimenting very highly a Seattle choral organization, the second annual Sea-Music Festival of Western Canada (held in Victoria, B. C.) presented as one of its leading attractions the Amphion Society under the leadership of Graham Morgan. J. H.

St. Petersburg, Fla. Eleanor Patterson, contralto, having recovered from her serious auto accident of a year ago, is again active in concert work, principally in the sunny South, her headquarters for the winter being here. Miss Patterson's current concerts and musicales in this charming tourist city include the following: Eastern Star, Shrine Club, Fifth Avenue Baptist Church, Michigan Tourist Society, New Jersey Tourist Society, Parent-Teachers Association, First Avenue M. E. Church (return concert), Trinity Lutheran Church, Southern M. E. Church, New York Tourist Society (return concert), Hotel Poinsettia, Wigwam, etc., and broadcasting from Station WSUN.

Miss Patterson will give a return concert at Tarpon Springs, Fla., soon, and will fill many engagements throughout the state as well as other parts of the South before the close of the season. A concert trip through the Middle West is contemplated in the late spring.

Toronto, Can. The Forsyth Club of Toronto, named after W. O. Forsyth, prominent pianist, composer and teacher, recently presented a program of seven numbers, the participants playing works ranging from Bach to Grainger; they were Clara Hire-Partridge, Sara Barkin, Irene Cunningham, and John C. Moreland, baritone from Hamilton, Ont., who sang classic and modern songs.

James A. Davies, L.T.C.M., of Toronto (the letters stand for Licentiate Toronto College of Music), pupil of and assistant to W. O. Forsyth, is known to many as a leading composer and teacher of Canada. He graduated from the conservatory, giving a fine recital last year; is organist and choir-master of Glenview Presbyterian Church, and is well read and ambitious; he should go far.

Washington D. C. A program of more than usual interest was presented as the second of the Salon Sutro series at the Carlton Hotel, Washington, D. C. Charles Haubiel, winner of the Schubert prize, whose compositions were featured, was assisted by Louise Stallings, soprano, and the Norfolk Trio. A select audience of music-lovers expressed the keenest enthusiasm.

Mr. Haubiel proved to be a composer of distinguished talent and sound classical schooling; superficialities of sound do not intrigue him as they do many moderns, he is rather concerned with musical content. Rare qualities of serenity and emotional dignity were revealed in his Romanza and Capriccio, and also in the songs, which were admirably sung by Miss Stallings. Mr. Haubiel gave pleasure with his Idyl and Caprice, and the suite for two pianos, which he played with Helen Norfleet, was much applauded.

The trio offered the Trio Suite, notable for beauty of tone, freedom of ensemble and spirit.

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PIANO AND MUSICAL INSTRUMENT SECTION

WILLIAM GEPPERT, *Editor*

CHARLES D. FRANZ, *Managing Editor*

EXPRESSIONS

The Proposed Reorganization of the American Piano Company and What It Means to the Piano Industry and Trade—The Mistakes Made in Departing from the Policies Established by George G. Foster and William B. Armstrong—How the Return to These Policies Will Help the Entire Piano Business

There is one item that must be accepted in the present reconstruction of the piano business, and that is the mistakes of the past can be rectified. Probably there has been nothing that has created more trouble in the piano business than the methods employed by the American Piano Company in the concentration of three of the most valuable names into central agencies in each city, which was patterned, in a way, after the distribution methods of certain units of the automobile industry.

When we go back into the history of the American Piano Company, the bringing together of the Knabe, Chickering, Foster-Armstrong and afterward the Mason & Hamlin institutions was as much of a departure as was the subsequent movement on the part of the American Piano Company of the concentration of these four units into the hands of one representative in each center of this country where the pianos had been carried.

A Good Move

It is to be hoped that the present proposed reorganization of the American Piano Company through the preferred stockholders shall be carried through. It can be expected that if the men who built up this great institution will return to the methods that prevailed before the bankers took hold of The American Piano Company, if the Knabe, Mason & Hamlin and Chickering are again distributed among other dealers as under the old dispensation, there will be again a great impetus to the piano business in that there will be more competition among the high grades; or, to speak plain, there will be three dealers in each city that have one of the old name makes to build business around. The piano has had much to contend with, as has been said in these columns time and again, and much has been charged against the piano that was impolite, to speak in a tentative manner. The men who have been handling the pianos are to blame for the present conditions that now are being swept away through a house-cleaning that will, in the end, be of great value.

The radio, of course, has created more or less trouble to piano dealers, but there has been little money made by those who retail those instruments. Piano dealers are realizing that the radio, unless handled separately and distinctly carried on as a unit unto itself, is not an adjunct to the piano as a means of profit making.

The radio will find its level, however. The extravagant methods that have been and are now prevailing as to the distribution will be straightened out, and there will come a time when the piano dealer can, probably, take on the radio when the service evil has been straightened out.

Competition Needed

The piano dealer must, however, realize that the presence of six or more old name leaders in a city is a fundamental in piano selling. With three of those leaders concentrated into the hands of one dealer there is not that competition that creates business. We all must accept this, for it has been demonstrated that even though the combination has been brought about in the American Piano Company in the manufacturing, there comes then the distribution troubles that are not apparent as against the making and the selling of pianos. When we do away with the old names, then do we obstruct much that makes for the piano itself.

There is a gradual overcoming of the blight that was cast upon the piano business through the efforts

of those who had the American Piano Company's affairs in hand in the endeavor to reduce inventories, and had there been the same efforts made as regards distribution, there probably would not have been that disturbance of the entire industry through the excessive advertising that was done combining the three names in the manner that the established branches maintained, and there would not have been that debilitation as to piano values that arose through advertising and announcing 50 per cent. reductions, etc.

Back to the Old Methods

All this, however, is of the past. If George G. Foster and William B. Armstrong take in hand the affairs of the American Piano Company, it can well be accepted that there will be a return to old distribution methods and even the Ampico may be brought back again and create an interest that will result in at least sales enough to maintain that wonderful instrument in the homes of the people.

Those who know the ability of William B. Armstrong as regards the piano business can well understand that his experience will be of great value in the rehabilitating the affairs of that great combination, notwithstanding what has been done to tear down what his ability brought about. It is not generally known that William B. Armstrong has a knowledge of tone that has been of great value. Especially was this shown as regards the tone values of the Knabe. George G. Foster has demonstrated his financial ability time and again during the days that he and Mr. Armstrong were conducting the affairs of the American Piano Company, and, before that, in the great business of the Foster-Armstrong Company of Rochester, which was built up to that point where it formed the fundamental that brought together the Rochester plant and the Chickering and Knabe plants. These two men formed a wonderful team, so to speak.

There is no man in the piano business who has a keener understanding of distribution methods than Mr. Armstrong, and this, combined with his ability as to tone values and manufacturing methods, would bring to the dealers throughout the country that formerly carried those lines as separate units, a confidence in the piano that has been rudely shattered through the ruthless methods employed in the attempt to form central distribution points in each city, with the five units of the American Piano Company consisting of the Mason & Hamlin, Knabe, Chickering, Foster-Armstrong and the Ampico.

Where Concentration Hurt

When the methods utilized by Mr. Foster and Mr. Armstrong were disrupted the piano had a blow that will take time to obliterate. If, however, these two men be placed in charge of the old institutions, there will be given to the piano dealers and salesmen throughout the country a renewed interest as soon as those men can put into operation the replacing of the leaders where they belong, and dealers of ability, who have been left like a ship without a rudder, will again have the leaders in their hands as the great guiding power that leads to success.

One has but to visit a center where concentration of these leaders had been placed in the hands of one dealer and realize the damage that was done through this movement. The piano is not a mechanical product like the automobile. There is not a great number of pianos sold each year, even in its best years, and this applies especially to the high grades. There are no misleading ideas as to what will happen if the

old heads of the American Piano Company are reinstated, for there has been a general clean-up in many ways as far as the manufacture is concerned. Just what moves Mr. Armstrong and Mr. Foster would make in untangling the moves that have been made as to the plants, remains to be seen, but it can be relied upon that whatever moves those two men make in reconstructing and rebuilding the affairs of the American Piano Company it will be to the advantage of the piano and to the dealers who sell them. They know and they have shown that they understand fully that the success of a piano manufacturing institution depends upon those who sell the pianos to the people.

Will Stick to Dealers

After one experiment in the operating of branch houses Messrs. Foster and Armstrong decided that it was not fitted to the manufacturing end. When the changes were made and others took hold of the American Piano Company and branches were believed to be necessary, there was a great expenditure of money that might have been utilized in the carrying on of the manufacturing end of the institution. As said, Foster and Armstrong in the early days of their piano experience made distinct efforts to learn whether branches could be utilized profitably or not. They found they could not be and that the reliance for the distribution of the products of the various plants of the American Piano Company laid with the dealers.

There was an antagonism created as against the American Piano Company by the dealers of the United States when the efforts to establish branches were made and many dealers deprived of the leaders they had carried for years. If the proposed reorganization be carried out there is no reason to believe but that Mr. Foster and Mr. Armstrong will bring about a renewed confidence on the part of dealers. This will in itself increase the demand for pianos, for, unless the dealers make efforts to sell the pianos, the pianos can not sell themselves.

People do not "drop in" to piano stores and ask for salesmen to show them pianos because they want to buy.

A Great Opportunity

One might say that all that is herewith stated would apply strictly to those who became affiliated with the reorganized American Piano Company in the event that that goes through, but let the writer state that it is his belief that every dealer other than those that combined with the American Piano Company will be given encouragement, will do a better business, and will carry on in a higher grade manner than has marked the selling of pianos during the past year or two.

The present writer devoted much time and gave much space to the American Piano Company when its new methods of distribution were revealed, but it can not be said that the new idea was accepted as a proposition that would work out. The views of those who were manipulating the new effort were given and the hope was expressed that it would prove a success. It did not, however, work out, because the branch-house idea seemed to obsess those that proved the undoing of elaborate methods instituted, and great sums of money were spent which might otherwise have built to other ends than were brought about.

The Piano Is Not Dead

Let one thing be apparent to the piano manufacturers through what has been presented and that is, it is the dealer who sells the pianos and not the manufacturer. Let the manufacturer give the dealer good pianos and the dealer will sell them, but there must be a co-partnership between the manufacturer and the dealer that brings about a co-operation that results in profits.

The piano is not dead. It has received many blows and probably the most virulent that of the attempt on the part of those who had in hand the American Piano Company's affairs since Messrs. Foster and Armstrong stepped out, yet even that can be over-

Piano and Musical Instrument Section

come provided George G. Foster and William B. Armstrong are placed in power again, or men of equal ability are placed there, to save this great institution from disintegration. The one great thing to be considered is who other than these two men can be found to take their places? The writer confesses he does not know. WILLIAM GEPPERT.

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The furniture industry is embarking on a plan of reorganization and reconstruction that involves some drastic changes in advertising and selling methods. It plans to spend a million dollars a year for the next four years in a national advertising plan, but this is only the beginning of the real work of rebuilding. The furniture industry has gone through much the same stages as the piano business, with the added complications of radical style changes and a terrific over-production. The price war in the piano business of the past few years has been duplicated with equally devastating effect. "For years," says the editor of *The Furniture Journal*, "the furniture dealer in small town and big city alike has had only one story to tell the public—the story of price." Real selling ideas have been conspicuously lacking.

¶ The slogan which will be stressed in the campaign is the keynote of the future conduct of the business. It is: "First furnish your home—it tells what you are." The industry is going to try to sell the advantages of better furniture, telling how important is the home atmosphere in molding the character and ambitions of the children. "We are going to teach the furniture dealer to sell our product as the jeweler sells a diamond—as a beautiful thing—as something worth having," say the progenitors of the plan.

¶ There is much in this that applies as well to pianos as to fine furniture. It expresses in vital and living form what the better informed piano men have been stressing—pride in ownership. A home, however tastefully furnished, is incomplete without a piano. The piano really sets the standard of taste in the home, shows the presence or lack of culture.

¶ The piano industry needs a slogan, something better and more appealing than the clumsily expressed and inadequate slogan which has been adopted for the united music industries. In the meanwhile, there is presented to piano men an excellent opportunity of "getting on the band wagon" with the furniture industry. It is all working to the end that the American home be re-instituted to its natural position of importance, a direct attack on those disruptive forces, such as the theater and the automobile, which have been creating outside interests and minimizing the importance of the family circle. The present campaign of the furniture interests can be made of equal utility to the piano business, if piano men will realize the opportunity presented to them.

'Ware Radio

The overcrowded and over-produced radio field is now beginning to show the logical outcome of these conditions. With two well regarded and nationally known set manufacturers declared bankrupt, another announcing its retirement from that particular field, and a number of lesser companies out of business or headed straight for the exit, there is cause for much thought as to where the process will end. Overproduction has been a chronic complaint with radio for the past several years, and the conditions have been aggravated during 1929, when most of the manufacturers prepared for a bonanza year, which did not quite materialize. ¶ Each bankruptcy naturally means a lot of cut-price merchandise thrown on the market, competing on ruinous terms with the regularly priced sets. Slashes on the regular sets are made to compete with the cut-pricing of the sale merchandise. The whole orderly course of business is upset, leading directly to retail difficulties. Then comes retrenchment which affects the manufacturer, leading in turn to more "sale junk" offered to the public on the "what will you give, or what" basis. And so on back and forth, like a game of battledore and shuttlecock. ¶ There seems no curative process until the producing end of the game is reduced sufficiently to meet the actual market demand for the sets. However, until that time arrives, the radio dealer is likely to be quite unhappy. The piano dealer who has added radio to his piano lines will be wise to keep out of this mess as far as it is possible. This means low inventories, carefully selected (or rejected) sales, and a strict

accounting as to the cost of advertising, overhead, and selling. The fallacy of big volume and small profit on radio has been pretty well exploded. The gross might bulk big, but when cost and effort are discounted against it, the totals are mighty lean. Also service charges, about which the less said the better. It might be well in passing just to mention that repossession in the case of a radio is likely to be a more serious matter than in the case of a piano. What price second hand radio?

The Capper-Kelly Bill

The Capper-Kelly Fair Trade Bill, better known as the price maintenance bill, has been placed on the calendar of the House of Representatives following a favorable report by a majority of the House Committee on Interstate and Foreign Commerce. This is the most progress that the measure has ever made, although a sharp debate is expected when the bill is actually offered for consideration. The bill has been considerably amended from its original form but still retains most of its essential provisions. The bill in its revised form now reads as follows:

"Be it enacted etc., that no contract relating to the sale of a commodity which bears (or the label or container of which bears) the trademark, by and, or trade name of the producer of such commodity, and which is in fair and open competition with the commodities of the same general class produced by others, shall be deemed to be unlawful, as against the public policy of the United States or in restraint of interstate or foreign commerce or in violation of any statute of the United States, by reason of any agreement contained in such contract.

"That the vendee will not resell such commodity except at the price stipulated by the vendor.

"Sec. 2. Any such agreement in a contract in respect to interstate or foreign commerce in any such commodity shall be deemed to contain the implied condition.

"(A). That during the life of such agreement all purchasers from the vendor for resale at retail in the same city or town where the vendee is to resell the commodity shall be granted equal terms as to purchase and resale prices;

"(B). That such commodity may be resold without reference to such agreement—

"(1). In closing out the owner's stock for the purpose of discontinuing dealing in such commodity, or of disposing toward the end of a season of surplus stocks of goods specially adapted to that season.

"(2). With notice to the public that such commodity is damaged or deteriorated in quality, if such is the case; or

"(3). By a receiver, trustee, or other officer acting under the orders of any court, or any assignee for the benefit of creditors.

"Sec. 3. Nothing contained in this act shall be construed as legalizing any contract or agreement between producers or between wholesalers or between retailers as to sale or resale prices.

"Sec. 4. As used in this act—

"(1). The term 'producer' means grower, packer, laker, manufacturer, or publisher.

"(2). The term 'commodity' means any subject of commerce."

In this form, the bill omits specific penalty clauses and makes redress for violation of such a price maintenance contract dependent upon common law; it also provides that, all dealers in the same community must be sold the goods on the same terms; and otherwise is more liberal than at any time the measure has been before the committee.

A Foreign Market

A U. S. consular report from Finland points out certain trade opportunities for American musical instrument manufacturers. Pointing out that Germany, by virtue of cheaper transportation, holds a dominant position in the market, it is stated that there are still opportunities in certain specific directions. The report states that: ¶ "The middle class of Finland purchase pianos, upright and grand, while the working and laboring classes buy mainly accordions and stringed instruments such as mandolins, banjos, and guitars. Phonographs became very popular during 1929 when the duty on phonographs and phonograph records was lowered at the beginning of that year. However, the lowering of the duty brought about such an increase in the importation of these articles that the duty was temporarily increased from 25 to 43.75 Finnish marks per kilo. (One Finnish mark is equal to approximately \$0.0252 United States currency.)" ¶ The report then goes on to state that: "American instruments with the exception of harps, phonographs, and a few minor instruments are noticeably absent from the Finnish market. Musical instrument dealers state that in general and in regard to pianos in particular

American prices are too high when compared with competitive foreign prices. While it would be difficult to introduce expensive American pianos in Finland, there undoubtedly exists a market for inexpensive makes provided their tone qualities appeal to the Finnish public. The most likely articles for American manufacturers to push in Finland are organs for moving picture theaters and harps. Organs suitable for motion picture installation are not yet in use, but several Finnish theaters could afford to install small units. Although harp playing is not generally practised in Finland it is believed that a market could be created for them. Further detailed information regarding the Finnish market for musical instruments, including a list of the principal dealers in this line, may be secured from the Specialties Division of this Bureau upon application. Custom duties on musical instruments entering Finland may be procured from the Foreign Tariffs Division of the Bureau."

Direct Mail Advertising

There is apparently a movement on foot to discredit direct mail advertising, said to originate with the advertising agencies and advertising men generally. There are two very natural reasons why this should be so, if the allegation be true. One is that direct mail offers an immediate check-up of results. There is no chance to hide mistakes of judgment in the phraseology of the literature or in the prospects selected for solicitation. Another reason might be the lack of financial returns to the agencies, who lose out in the matter of commissions for "placing" the advertising with publications. ¶ A stock argument against direct-by-mail is the "waste" element. A statement that shows forty or fifty prospects secured from a thousand pieces of literature, prepared possibly at considerable expense, seems to indicate a waste of 950 letters. This argument, however, falls flat when compared on the same basis with newspaper advertising, which, circulation considered, shows an infinitely smaller percentage of returns.

¶ Direct mail advertising has always been a good means of publicity. The trouble in the past has been that too much reliance has been placed upon it. A personal letter will no more sell a piano than will an advertisement placed in a newspaper. Both are mere preliminaries to the work of the salesman. Direct mail has the additional advantage of being, usually, more attractive and more attention compelling. The results of a campaign of this nature can not be measured by the immediate returns. The decision to buy a piano is usually a cumulative one with advertising and sales propaganda of all descriptions having some share in the result. The only waste in a direct mail campaign is the return of missaddressed letters—and this is chargeable to carelessness in checking.

Instalment Uses and Abuses

Instalment selling and its place in modern business conduct is one of the outstanding subjects of the day. In almost any analysis of business conditions a good portion of space is usually allotted to it. And in any two reports the attitude towards it is likely to be quite dissimilar. For some it has the grim aspect of the specter of unwise extravagance and speculation; others see in it merely a means of enforcing home economies in stabilizing the dispensation of the family income, the "play while you pay" principle. ¶ Two such reports were printed recently. One was a report by the finance house of Dominick & Dominick, which stated that instalment selling is a distinct aid to selling, although instalment sales themselves make a comparatively small percentage of the country's total sales. Instalment sales for 1929 are roughly estimated at \$8,000,000,000, or about 15 per cent. of the total sales. The review states further that: ¶ "Today about 75 per cent. of all automobile sales are made on the deferred payment plan, and this in turn accounts for more than half of the country's instalment bill; household goods, it is estimated, account roughly for 20 per cent. of the total. Instalment sales cover four-fifths of all phonographs purchased, three-fourths of all washing machines, 65 per cent. of vacuum cleaners, 50 per cent. of pianos, sewing machines, radios and electrical refrigeration, 25 per cent. of jewelry." ¶ The instalment system is absolved from any responsibility for the recent stock market crash, and the report ends with the statement that "as long as it is regulated by careful credit policies on the part of producers and finance companies, instalment selling should help rather than hinder business recovery." ¶ In another public statement given out about the same time the limitations of the instalment system are elucidated. Dr. H. Parker Willis, editor of *The Journal of Commerce*, addressing the con-

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vention of the National Retail Dry Goods Association, points out the unfitness of the instalment system for the dry goods dealer. "Whatever we might think of it," he said, "we certainly can not give it the slightest countenance in retail trades where consumption is prompt and final. It is not suitable to the apparel or dry goods business, and it ought not to be tolerated there for a moment. The attempt to apply it may lead to a temporary increase of sales, but must inevitably be followed by large losses and corresponding reductions in volume, with consequent harm to the business and serious shrinkage of profits." ¶ Happily the piano business is free from these difficulties. For the piano dealer it represents the inevitable and logical method of increasing sales. Rightly sold there is no security more valuable than the piano, as a basis for instalment collections. Incidentally, in this regard, it is of more than passing interest to note the percentage assigned to the piano business in the matter of instalment selling, as in the Dominick & Dominick report. It is an indication of the number of cash sales that are being made, and cash sales certainly indicate both the prosperity of the piano purchasing class and the ability of the men who sell pianos.

The Portland Ordinance

The Better Business Bureau of Portland, Oregon, has succeeded in making untruthful comparative price advertising a misdemeanor, punishable by a fine of \$500 and six months imprisonment, through an ordinance passed by the civic legislators. This is hitting at the heart of the "was-now" type of advertising in which the truth is handled with considerable latitude. The ordinance reads as follows: ¶ Comparative Price Advertising—It shall be unlawful in advertising for sale any goods, wares or merchandise, securities or real estate, to use any word, figure or sign, which as therein used, falsely or fraudulently conveys or is intended to convey, the meaning that the thing so advertised has greater value or is intrinsically worth more than, or previously sold, in Portland, for a higher price than the price so presently advertised. ¶ It shall be no defense to a prosecution under the provisions of this section that the advertisement upon which the prosecution is based represents the opinion of the accused as to value, unless it is clearly stated in such advertisement that the representation as to value therein contained is a matter of opinion and not a statement of fact. The words 'value' and 'worth' as used in this section shall be held and construed to mean the prevailing market price, at which a thing is regularly sold in Portland." ¶ This law has real "teeth" in that it offers a specific medium of prosecution. It also attacks the fundamental points upon which trickery in the comparative price advertisements is usually based. It is a notable bit of legislation which other cities might copy to advantage.

F. RADLE PIANO

(Established 1850)

For eighty years holding to
TRUE TONE

As a basis of production
by the same family

F. RADLE, Inc.
609-611-613 West 36th Street,
New York

Rambling Remarks

"Controversy equalizes fools and wise men in the same way,—and the fools know it."

—OLIVER WENDELL HOLMES.

Some Thoughts on Predictions, Soothsaying, and Business Analyses—The Doud Chart on How to Make Money—Some Real Advice, Not Based on Predictions, on How the Piano Dealer Can Make Money Today

The Rambler reads in the daily papers statements regarding the amount of money that is paid out in New York City alone for advance information regarding the movements of stocks, business prospects, etc., and that millions of dollars are gathered in by those who claim to be able to see into the future. There have been many wonderful prophecies made as to what was going to happen in the world, and there probably are ten times more that have not fulfilled as against those that have.

Recently in one of the New York daily papers there appeared an article bearing on this forecasting of business events and other prospective good and bad things that would happen that had to do with the predictions of Madame Fraya, successor to Madame de Thebes, designated "The World's Premier Sooth-sayer." Madame Fraya made the following prediction, which is copied from an article in the New York Evening World:

Money will be the dominant keynote of the world's activities, and a complete transformation is to come over the youth of Europe. From dreaming poets and senti-

mentalists our young men are going to turn into aggressive business men," she added. "Once the French liberate their titanic energy from traditional pursuits and direct them into practical channels, there is nothing to hold them back to become the most formidable rivals of the Anglo-Saxons in the realm of business," Madame Fraya declared.

Other Predictions

The World article further stated that Madame Fraya predicted war in 1930, but does not state where the war would eventuate. Then follows some financial prophecies, especially that pertaining to the cost of living, the Madame claiming that the cost of living was to go up. The Madame also predicted in December that February, 1930, would be very cold. There are certain sections of this country that can concede that this prophecy has been fulfilled. The article in the New York Evening World further states:

Mme. Fraya was trained from her youth by Mme. de Thebes, who initiated her in all the occult traditions which have flourished in Paris since and before the days of Cagliostro. She spent several years in the East, and attracted attention to her prophecies when they were verified even in a larger measure than those of her famous predecessor. She predicted the ocean flight by an American, the exile of Trotsky, the violent death of M. Maurice Bokanowski, the French Air Minister who perished in a plane crash. Last January she prophesied disturbances in the Holy Land, a serious financial upheaval in America and the death of one of France's elder statesmen, a prophecy that came true if M. Clemenceau's recent death is taken into account.

As to the Piano

All this is very interesting and must be absorbingly so to those who pay for advance information, especially as regards the dealings in stocks, bonds, etc., that brought about the Big Wind in the Canyon on Manhattan Island before the article was printed.

All this may have little to do with the piano business, but in 1925 The MUSICAL COURIER EXTRA printed a chart picked up by the editor of this department at Norwalk, Ohio, where it had been utilized by L. L. Doud, who met the great adventure some years ago. This chart is herewith reproduced, and, taken in connection with the New York Evening World article, it may prove interesting to those men who have investments in stocks, bonds, any business, or piano instalment paper. Future payments on piano instalment paper and radio instalment paper is somewhat prob-

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America's Finest Instruments Since 1842

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STIEFF HALL
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WESSELL, NICKEL & GROSS, makers of one grade of action, the highest—the standard of the World. 457 West 46th St., New York City.

LACQUER

MAAS & WALDSTEIN, manufacturers of lacquer, lacquer enamels, and surfacers, especially Mawalas, the permanent lacquer finish, for pianos and high grade furniture. In business since 1878. Plant: 488 Riverside Avenue, Newark, N. J.

MACHINERY

WHITNEY, BAXTER D., & SON, Winchendon, Mass. Cabinet surfaces, veneer scraping machines, variety moulders. "Motor Driven Saw Bench" and "Horizontal Bit Mortiser."

PIANO PLATES

AMERICAN PIANO PLATE COMPANY, Manufacturers Machine molded Grand and Upright Piano plates. Racine, Wis.

STAINS AND FILLERS

BEHLEN, H., & BRO., 10-12 Christopher St., New York. Stains, Fillers, French Varnishes, Brushes, Shellacs, Chees Cloths, Chamols, Wood Cement, Polishing Oils.

WOOD CARVINGS AND TURNINGS

S. E. OVERTON CO., manufacturers of high-grade wood turning and carving specialties. South Haven, Mich.

Economy

Everyone is talking in terms of economy these days. However, economy cannot be secured at the sacrifice of quality.

The first requirement of any prosperous business is to furnish its customers with a product of high quality. This reassures you of getting repeat orders, which of course, are necessary for a going concern.

You can practice economy in your glue room by using PERKINS PROVED PRODUCTS. The use of these glues insures high quality in your glue line, where it is of great importance.

PERKINS GLUE COMPANY

Factory & General Office: Sales Office:
Lansdale, Penn. South Bend, Indiana

Piano and Musical Instrument Section

lematical, and taking the two methods of obtaining advance information, there may be some relief to the minds of those who have instalment paper that is inventoried at face value when its real value as arrived at through past due percentage is somewhere in the neighborhood of 50 or 60 cents.

When the chart was printed the following comments were made.

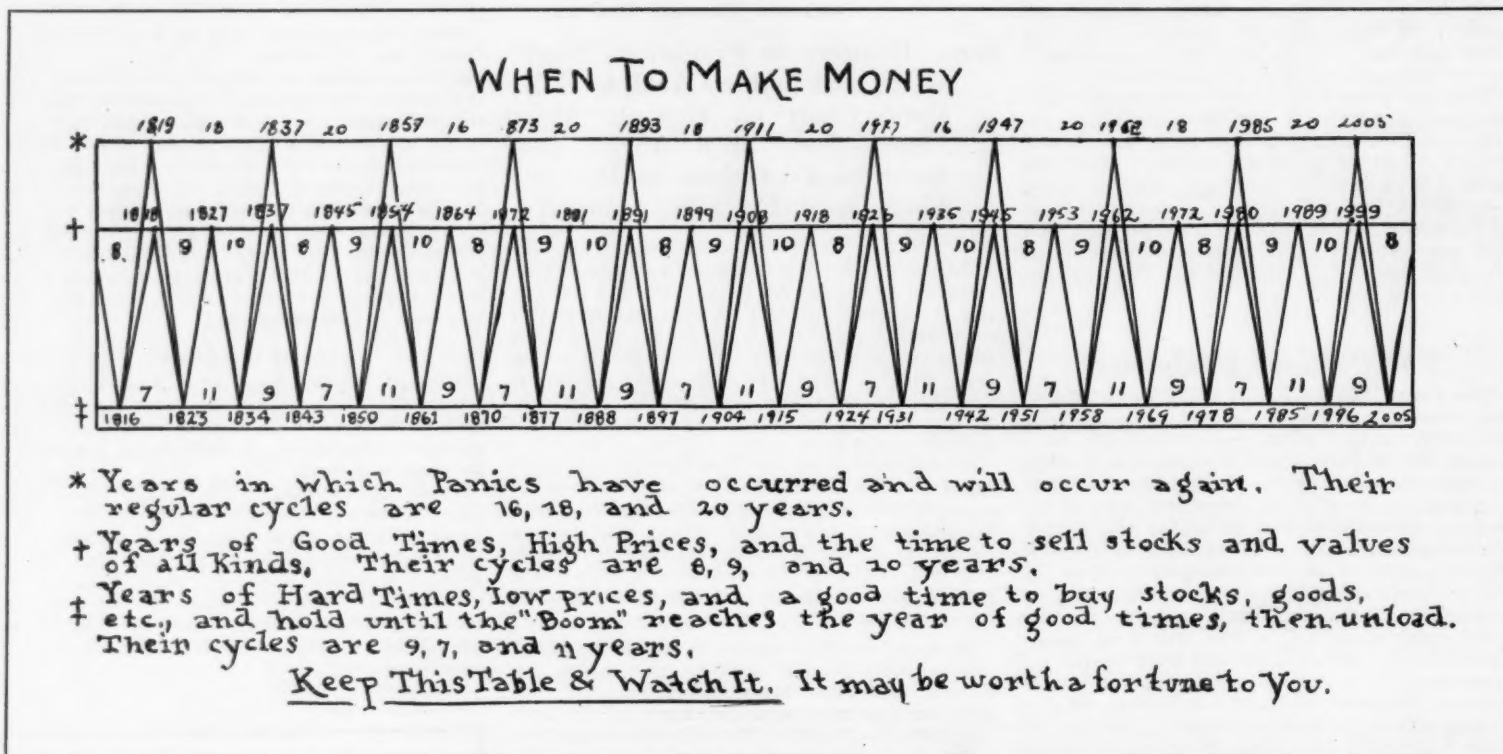
Mr. Doud's Predictions

There are many of the leading men in the piano trade who will recall L. L. Doud who for so many years was

The table which is reproduced herewith was found in the A. B. Chase Company records recently by Mr. Shale and given to the MUSICAL COURIER EXTRA, with permission to reproduce. It may seem rather strange that the predictions that Mr. Doud made many years ago regarding what Colonel Conway called the "dips" and therewith the upward tendency in the commercial world, should have been predicted with a somewhat staggering force.

As to the future, this table is to be accepted with that

may find a great deal of pleasure in going over this table, starting in with the beginning in 1816 and coming on down to the present, and finding how many times Mr. Doud has hit upon the panics, will give evidence of the soundness of his theories. It is not known exactly what year Mr. Doud made this table, but there are those in the A. B. Chase factory, who have been there for 40 to 50 years, who state that they had knowledge of Mr. Doud's predictions a great many years before his death, so we accept that Mr. Doud's prophetic vision as to the ups and downs in the commercial world were accurate, and while there are many who will question the ability of any one to predict as to the future, it seems that in this case Mr. Doud has proven his theories correct. Those piano men who were talking about what this and next year are going to bring forth will find that there is



associated with Calvin Whitney in the conduct and the building up of the wonderful A. B. Chase piano in Norwalk, Ohio. Mr. Doud was of the old school and his severe and austere manner was such that those who met him felt honored by his great mentality and appreciated his old time courtesy, that courtesy which is so seldom found today and which is appreciated when met with. Mr. Doud was a student of finance. He did much in this direction, in the building up of the financial strength of the A. B. Chase Company. The business friendship that existed between Calvin Whitney and L. L. Doud was of the old time, solid business connection that led to results, to economies probably, and to the gaining of whatever point that seemed best for the interests of the Company. Mr. Doud passed on not so long ago, but left behind him many things that indicated his researches and especially in the direction of finance.

consciousness that predictions as to the future are problematical, but as to the past there is no question. Strange to say, that those who have followed this chart backward from the present day find that Mr. Doud had predicted even before he made this chart the ups and downs in the commercial world with a canny foresight that seemed to carry with it those predictions that many seem to feel are unreliable. If, however, Mr. Doud's predictions to the future during his life equalled the predictions that he figured out as to the past, and which have carried out since his passing beyond are correct, then why may we not accept his predictions as of the present and the future with a certainty that what Mr. Doud means in his title to this table "When to Make Money" would be reliable.

Piano men who are given to grumbling and who are always figuring as to the future in a commercial way,

good news in store for them in this table that Mr. Doud made.

All this may prove interesting. The Rambler does not, however, guarantee all that is forecast herewith, but according to those who have followed the Doud chart it is said that his predictions have come true. Just how much these predictions will improve piano sales at the present day is problematical, as all must admit, for it is the present day that interests us most.

Let the piano dealer, the Rambler suggests, look over his sales of the present month, and if the boys are not turning in enough, jostle a little pep into them by gentle methods, and if this does not do any good, have a little rough house and if the rough house fails, get some one else to do the work. Result is the only thing that answers the question as to the possibility of selling pianos. It is up to the piano men themselves.

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Noted for Purity of Tone and Artistic Case Designs

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The Baldwin Piano

Its Supreme Tone Heard in
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STEINWAY

*The Instrument of
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Pianos

Unsurpassed as to Tone, Quality,
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WING PIANO

A musical instrument manufactured in the musical center of America for sixty-one years

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The Finest Piano Action in the World

WESSELL, NICKEL & GROSS

*Gives the Pianist the Touch that
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THE STEINERT Pianoforte

The Exclusive Piano

M. STEINERT & SONS

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THE COMSTOCK CHENEY and CO.

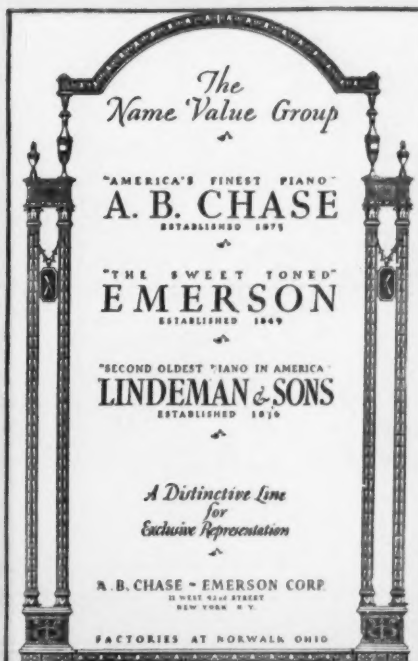
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Ivory Cutters Since 1834

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Grand, Upright and Player Pianos

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GILBERT ROSS



MAX ROSEN

ARTHUR ARGIEWICZ
Nic. Gagliano, Naples 1761
EUGENE BEERMANN
Camillus Camilli, Mantua 1738
ADOLF BELFER
Nic. Gagliano, Naples 1735
ISO BRISELLI
J. B. Guadagnini, Milano 1753
JASCHA BRON
Antonius Stradivarius, Cremona 1724
RICHARD BURGIN
J. B. Guadagnini, Milano 1756
PROF. ADOLF BUSCH
Antonius Stradivarius, Cremona 1732
"The Wiener"
VIC. I. CHARBULAK
Carlo Tononi, Venice 1729
MARIO CORTI
Jos. Guarnerius, Cremona 1730
CURTIS INSTITUTE OF MUSIC
Nic. Amati, Cremona 1668
JASCHA FISHBERG
Nic. Gagliano, Naples 1761 "The Partello"
LILLIAN FUCHS
Viola by M. Gofriller of Venice
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J. B. Guadagnini of Milano
LIDUS VAN GILTAY
Antonius Stradivarius, Cremona 1683
"The Lord Aylesford"
FRANK GITTELSON
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LEON GOLDWASSER
J. B. Guadagnini, Piacenza 1744
RICHARD HARZER
Vincenzo Ruger, Cremona 1702
JASCHA HEIFETZ
Carlo Tononi of Venice
Jos. Guarnerius, Cremona 1742
"The Ferdinand David"
MRS. HERTER-NORTON
Antonius Stradivarius, Cremona 1709
"The Sivori"
FLORENCE HOOD
Peter Guarnerius of Mantua
PHIL. A. KACHAN
Viola by Nic. Gagliano, Naples 1763
EDITH LORAND
Jos. Guarnerius, Cremona 1743
"The Columbus"

MRS. M. MARGULIS
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Antonius Stradivarius, Cremona 1733
"The Prince Khevenhuller"
NATHAN MILSTEIN
Jos. Guarnerius, Cremona 1729 "The Unico"
MISCHA MISCHAKOFF
J. B. Guadagnini, Piacenza 1741 "The Venus"
CHARLES MUENCH
J. B. Guadagnini, Turin 1775
LOUIS PERSINGER
Joannes Varotti, Bologna 1789
GREGOR PIATIGORSKY
Stradivarius-Amatisé Cello
VLADIMIR RESNIKOFF
J. B. Guadagnini, Milano 1751
JOS. RODA
Franciscus Pressenda, Turin, 1831
GOUNOD ROMANDY
Alexandre D'Espinne of Turin
MAX ROSEN
Sanctus Seraphin, Venice 1732
GILBERT ROSS
Antonius Stradivarius, Cremona 1705
"The Joest"
FRITZ ROTHSCHILD
Antonius Stradivarius, 1707
STANISLAUS SCHAPIRO
Nic. Amati, Cremona 1676 "The Ole Bull"
TOSCHA SEIDEL
Antonius Stradivarius, Cremona 1714
"The Da Vinci"
JASCHA SELWITZ
J. B. Guadagnini, Turin 1775
OSKAR SHUMSKY
Camillus Camilli, Mantua 1738
KATHERINE WADE SMITH
Antonius Stradivarius, Cremona 1727
Ex "Ries"
STEFAN SOPKIN
J. B. Guadagnini, Turin 1776
JOACHIM STUDSCHEWSKY
Cello by Matteo Gofriller, Venice 1705
HELEN TESCHNER-TAS
Antonius Stradivarius, Cremona 1683
"The Cobbett"
DIETZ WEISMANN
Joseph Guarnerius, Cremona 1732
PROF. EDGAR WOLLGANDT
Joseph Guarnerius fil. Andr. 1711



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